



*The*  
**BEST**  
*SpeOtRum* **12**  
*In*  
**C O N T E M P O R A R Y**  
*Fantastic Art*

*Edited by*  
**CATHY FENNER & ARNIE FENNER**

*M. Brown*





*The* **BEST**  
*Spec***tr***um* **12**  
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# Chairman's Message



Portrait by Arnie Fenner

As I sit down to write the chairman's message this year we have just returned from seeing the last episode in the *Star Wars* prequel trilogy *Episode III: The Revenge of the Sith*. I have to admit that it was a strangely bittersweet moment for me. It doesn't seem possible that it has been 28 years since I was completely mesmerized by the first *Star Wars* movie in 1977. That film changed forever the way I thought about SF visually. At the tender age of 26 those images swirled around in my head for years; with each new episode the visuals just got better. I think it had a profound and lasting effect on a lot of people in the creative sector. I sometimes wonder what movies will have the same impact on the next generation of artists. Will it be the *Matrix* trilogy or perhaps *The Lord of the Rings* that the young artists will look back on fondly? I'm not going to get into all the discussions about the acting, the plot, or whether George Lucas gave us something we all deserved and looked forward to at the end after all those years or came up short. My feeling is that it will be strange to *not* have any *Star Wars* movies to look forward to anymore. In his recent *Rolling Stone* article "Darth & Me" director Kevin Smith wrote, "Thank Christ—we can all finally stop talking about fucking *Star Wars*." I think the point is we have to talk about NOT talking about it. The movies have been a part of all our lives for such a long time. It somehow makes us all feel a little older in a way—but I'm sure that something new and groundbreaking will come along to capture our collective imaginations. Maybe it will be a new vision by some artist that appears in *Spectrum*.

The 2005 *Spectrum* judging took place the final weekend in February. A blizzard on the east coast made travel to Kansas City interesting for several of the jurors. Happily, everyone arrived unscathed and pretty much on time. The judging was held at the Hyatt Regency Crown Center again this year. The room was set up with sixty tables which the jurors moved around, dropping a bean in an inverted cup for the art they thought exceptional: they had to evaluate a little over 4000 works this year (the art in the room was replaced five times through the day). Each judge surveyed the entries independently and discussions of the work during that phase of the voting was discouraged. When votes had been cast in the final category, art that had been indicated for award consideration (by a juror dropping a paperclip in the cup along with their voting bean—everything is strictly high-tech around here, you know) was brought back out for debate. As usual, there were a lot of lively discussions concerning the virtues of each piece, but a consensus was reached and awards were presented in each division.

Assisting Arnie and I this year in tabulating votes, setting and resetting the room, and keeping the proceedings moving along were Arlo Burnett, Terry Lee, Gillian Titus, Lucy Moreno and her daughter Lucy Moreno. Without the help of the people who give up their Saturday each year *Spectrum* would not be possible—there is no way Arnie and I could possibly do it all.

As with every previous volume of *Spectrum*, this book is only made possible by the active and continuing participation of the artists (both those selected for the book and of those that disappointingly were not), to the readers that purchase each edition, and the art directors who use it as a resource. This book, this on-going project belongs to all of you. To everyone we humbly extend our continued thanks for allowing us to be part of this community.

—Cathy Fenner/Show Co-Chairman

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**CORRECTION:** In the obituary notice for Erich Sokol in *Spectrum 11* he was described as being of Czech birth. Mr. Sokol was born in Austria.

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Or visit the official website for information & printable PDF entry forms: [www.spectrumfantasticart.com](http://www.spectrumfantasticart.com)  
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.



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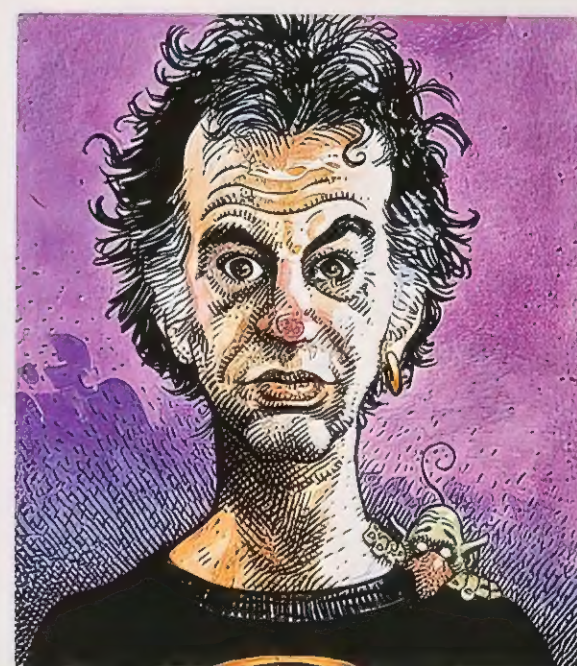
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David Stevenson/art director: Del Rey Books



William Stout/artist









T H E Y E A R

# 2004

I N R E V I E W

by Arnie Fenner

"If you haven't got anything good to say about anyone...come and sit by me."

—Alice Roosevelt Longworth

"It's too late [to stop the war]. I've already paid a month's rent on the battlefield!"

—Rufus T. Firefly [Groucho Marx], Duck Soup

Hmmm. When I look back at the events of the previous year the first word that comes to mind is "disparity."

The contrasts between the highs and lows seemed especially severe, the differences between good news and bad shockingly stark. The gap between the "haves" and "have nots", between the rich and the poor, widened alarmingly. The Presidential campaigns and election were as emotionally divisive as predicted (though comedians were united in making fun of candidate Howard Dean's primal scream while he was trying to rally the faithful after his defeat in the Iowa caucus). Oddly, voters seemed less concerned with war, the economy, security, or health-care insurance as they were with gay marriage, the display of the Ten Commandments in government buildings, and the revelation of Janet Jackson's pierced nipple (owww!) during the half-time show at the Super Bowl. (Her two second flash of boob cost CBS \$500,000 in fines from the FCC and ultimately created a backlash against Jackson's new CD—as well as providing impetus for the opportunists to start attacking "inappropriate content" in all manner of media.) Pundits talked about the differences between "red states" and "blue states," but such observations were simplistic and the validity was questionable (let's face it: voting "against" a candidate is never as effective as getting out and voting "for" one). However, what readily became apparent throughout the year was that a new form of Puritanism had exerted itself, that intolerance, censorship and repression were the preferred reactions to those people, works, beliefs, and expressions of opinion that didn't toe the line. Hypocrisy—often preached from an evangelical or fundamentalist pulpit—was unfortunately common. The Far Right was as strident and as out-of-touch as the Far Left, leaving the vast majority of people—here and abroad—wondering who in government was left to represent *them*...

The occupation of Iraq became increasingly more deadly as American and allied troops fought

various militias and insurgents (didn't I say last year that winning the Peace wasn't going to be easy?). It didn't help matters when abuses of inmates by U.S. guards at the Abu Ghraib prison were revealed in a series of photographs shown on the evening news. In the meantime, al-Queda was behind the bombing of train stations in Madrid on March 11—effectively influencing the outcome of the Spanish elections and causing the withdrawal of that country's soldiers from Iraq. In a horrifying event (once again played out on television), over 1000 children and teachers were killed or wounded when Chechen guerrillas occupied a school in Beslan, Russia. Genocide haunted the Darfur region of Sudan, the North Koreans repeatedly rattled a nuclear saber, and AIDS continued to decimate the peoples of Africa. Hurricanes savaged the Caribbean, Florida and the Gulf Coast, and an earthquake the day after Christmas in the Indian ocean spawned a tsunami that devastated parts of Sumatra, Sri Lanka, and Thailand, causing the deaths of 300,000 people.

2004 was full of many sobering reminders of human frailty and mortality. Since contemporary art frequently reflects the present-day frame of mind, it's not surprising that modern fantasists often deal with dark themes.

On the flip side, of course, were much happier and amazing events... such as the successful flights of *SpaceShipOne* (piloted by Michael Melvill), the first manned civilian craft to travel to space. A pair of NASA Rovers landed on Mars and began remote-controlled explorations of the planet, while the Cassini-Huygens probe entered Saturn's orbit and began transmitting astounding photos back to Mission Control. At the end of '05 the Huygens probe will separate and descend to Titan, becoming the most distant landing ever made (at least by an Earthly spacecraft).

Chinese and American paleontologists announced the discovery of a tyrannosaur with

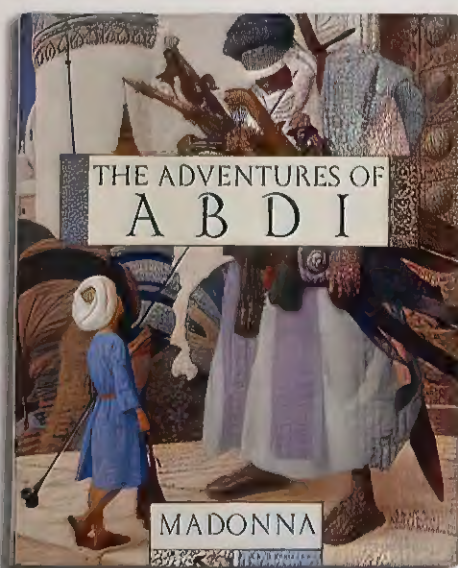
feathers (I'm hoping it was a newly discovered species rather than an indication that *all* T-Rexes were feathered—after *Jurassic Park*, it just wouldn't seem right) while a team of Australian and Indonesian scientists revealed the skeletal remains of a race of three-foot-tall prehistoric humans (quickly nicknamed "Hobbits"). While debates raged in the U.S. about the ethics of stem cell research, the South Koreans announced breakthroughs in their cloning experimentation which could (in theory, anyway) eventually help to treat any disease or ailment involving cell damage.

Funded by MicroSoft's Paul Allen, the Science Fiction Museum opened in downtown Seattle, Washington, to much acclaim. Co-located with Experience Music Project in the landmark Frank Gehry building at Seattle Center, the facility combines film props, books, magazines, art, and information into interactive environments, immersing visitors in SF's cultural influence and history. Meanwhile, on the opposite coast, the Museum of Modern Art returned to its \$858 million reconstructed/renovated home in Manhattan, the National Museum of the American Indian opened in Washington D.C., and the National World War

II Memorial was dedicated in the Capitol as well (I wish my dad, a member of the "greatest generation" and the recipient of three Bronze Stars for valor during the Battle of the Bulge, had lived long enough to be able to attend the celebration).

And, from an entertainment/arts standpoint, 2004 was trumpeted as the year in which "The Geeks Win!" Whether the proof was in *The Lord of the Rings: The Return of the King's* sweep of the Oscars (eleven statues, including one for Best Picture and another for a *really* crappy song), sales of \$80 million for the video game *Halo 2* on it's first day of release, the

mega-bestseller status of Stephen King's illustrated conclusion to his *Dark Tower* series, the manga-mania that swept the mass market, or the 100,000 people clogging the aisles (and clamoring over the full-size *Star Wars* X-Wing fighter) at the San Diego Comic-Con, I suppose depended on where your



Above and facing page: The latest in pop-diva Madonna's series of children's books published by Calloway featured a selection of stunning illustrations by Olga Dugina and Andrej Dugin.



Part of the same building housing the Jimi Hendrix Experience, the exhibition space in Seattle's Science Fiction Museum was designed by Tim and Steve Kirk.



interests lay. If anything, '04 could be described as the year of "more." More films, more games, more books; more acceptance of fantastic imagery by galleries and advertisers and publishers and auction houses and the public.

And, yes, more job outsourcing to foreign countries and more identity theft and more debt; more concerns about the economy and terrorism



Regardless of whether you leaned left or leaned right in your feelings about the war, everyone had to give Forkscrew Graphics points for the wickedly clever political spin with their parody of Macintosh's very popular and attention-grabbing ads for the iPod. The posters are available for download at their website: <http://www.forkscrew.com/>

and Social Security and health insurance. More—God help us!—Paris Hilton simpering and Bono playing the another-rock-guy-as-diplomat game.

More of the good. More of the bad. More disparity.

What does my talking about "the bad" (or the seemingly unrelated "good" for that matter) have to do with fantastic art and artists (as Karen Haber gently chided me for in her positive *Locus* review of *Spectrum 11*)? Pretty much everything, I think. We don't live in a vacuum and a good way to understand why artists do what they do is to consider those real-world events affecting their lives. What is "going on" effectively influences content, directions, and quantity of the works that *are* created, as well as our access and reaction to that art.

When food producers experienced slumping sales because their products weren't carb-free (note to self: come up with a hare-brained diet plan and get rich) or when music companies had trouble competing with downloads and file swapping, that translated into fewer dollars for illustrators, package designers, and ad agencies. When a comics-based film shattered box-office records, opportunities opened up for other publishers and creators as producers sniffed around for a similar "hot" property (and started spending money for conceptual artists, spfx artists, and designers). Rising insurance costs, escalating fuel prices, the Ohio sniper (who was caught in Vegas, of all places), internet theft, a flat economy, and lack of consumer confidence all impacted artists as much as they affected businesses and the populace as a whole. New revelations in space exploration will change the way interplanetary landscapes are painted; Paleo discoveries demand some second thoughts as to the way dinosaurs will be depicted; new computer technology is translated rapidly to the arts. Events (including Janet's ta-ta) influence the types of works that are created, just as they affect the perceptions, tastes, and purchase decisions of the general public. *Everything's connected*: I'm just trying to make sense of it (which is hard enough) and help provide some perspective for readers today and for readers who might stumble across these books fifty years from now. Which, of course, is an expression of optimism that there still *will* be readers in fifty years...

## ADVERTISING

Choices. In what to watch, what to read, how

to reach people: there's seemingly an infinite number of options, a wide array of venues and avenues to consider for advertisers trying to reach customers with their messages. But there are so many choices today, such splintering of the marketplace, that no single choice is the right one. (More about that latter.) There are radio stations and cable stations and internet sites and magazines that cater to pretty

much every niche interest you can imagine—and as such, there are progressively fewer "things" the majority of the population have in common. In television's early days, workers knew when there was a commercial break on Milton Berle's show because the city's water reservoir level dropped suddenly as everyone flushed their toilets at the same time. Now, a "hit" show has an audience of 17 million—which means that there are still, oh, 270 million people in this country *not*

watching. A 30 second TV spot (or a print ad in, say, *The Saturday Evening Post*) used to be a sure path to success: with 200+ cable channels and DVR (which allows viewers to easily skip commercials) it's a challenge for advertisers to reach their target audiences, much less draw in new consumers. And though internet advertising has started to recover from the dotcom implosion, there was growing consumer alarm at the use of "adware" or "spyware" that some companies covertly loaded on browsers' computers when their sites were visited.

Product Placement in films and television shows was noticeably on the rise; advancements in cell phone technology created a new way to deliver visual promotions; CGI made elaborate productions (many featuring f&sf imagery) more cost-effective and common; characters from the movies *Spider-man 2* and *Shrek 2* were used to market all manner of goods and services. The plethora of genre films, of course, meant there was a mountain of "collateral" material created to promote them—some of it, amazingly, done in traditional mediums rather than in the now-standard Photoshop.

There was something of a cultural conflict caused by a Nike shoe ad starring NBA star LeBron James. In the spot James plays one-on-one with various Asian kung-fu masters and spirits (with nice special effects)—and whips them all (because he's got the right shoes, natch). Protests and charges of racism in China and Japan resulted in the ads being pulled.

I fuss every year about the anonymity of ad work—and it doesn't do me one bit of good. I'll simply say that I was able to spot some exceptional work through the year that (I think) were created by Bill Mayer, Mark Fredrickson, Brad Holland, Tim Bower...and a host of others.

## BOOK

If it's a given that weird stuff *always* happens in the book industry, I think it safe to say that 2004 had even MORE (going back to what I said earlier) bizarre events, more screwball behaviors than "nor-

mal" (whatever that is). Needless to say, I alternated between being aghast and highly entertained.

I mean, really: how could you not be amused by writer Anne Rice's tirade at readers who dared criticize her latest book, *Blood Canticle*, on the Amazon.com website? (She ended her screed by giving her home address in New Orleans and promising refunds to the disgruntled.) Or bemused at Ray Bradbury's anger with film-maker Michael Moore for swiping the title of his classic science-fiction novel, *Fahrenheit 451*, without asking permission for Moore's movie, *Fahrenheit 9/11*. (I thought the umbrage was because of possible confusion the title might cause the new film adaptation/remake Mel Gibson was supposedly working on, but reportedly at least part of Bradbury's objection was due to the anti-government bent of Moore's movie.)

I'm still scratching my head over the report that *Kirkus Reviews*—which has long prided itself on being a sort of *Consumer Reports* for the book publishing industry, proclaiming its independence by refusing to accept advertising and which produced unbiased reviews that could generate or quash a new title's buzz—would start reviewing books in two of their new online publications for a fee (\$350 to be reviewed in *Kirkus Discoveries*, \$95 in *Kirkus Reports*). They weren't promising *good* reviews, mind, but still...it smacked of the days when Ted White was charging a "reading fee" to writers submitting their stories to *Amazing*.

And what about the scandal surrounding comic-book-writer-turned-anti-war-poster-designer Micah Wright's fake credentials? It turned out that



Donato Giancola painted this luminous ad for "The Bard's Tale," a computer strategy game released by Vivendi/Universal.

Wright had sold *You Back the Attack, We'll Bomb Who We Want!*, a book of re-touched WWII posters (the original messages had been cloned out and replaced with some occasionally clever anti-Bush copy), by claiming to be a disgruntled combat veteran, a former elite Army Ranger, no less. As such, he got a *lot* of interviews and media attention: what a unique marketing strategy! The only glitch was that he wasn't a vet, hadn't been a Ranger, and apparently hadn't even been in the military. Whoops. Perhaps what Mr. Wright failed to consider was the willingness of people to look into the records—prompted, at least in part, by the vitriol with which he'd answered his critics (including *real* Rangers) in various on-line forums. He allegedly confessed after the *Washington Post* (which had originally run a positive article about Wright and his book) informed him that it was going to expose his fraud (which it cheerfully did); though initially expressing remorse for the deception, Wright quickly reversed himself and ultimately claimed that he had just been testing the media's investigative abilities. Apparently chagrined at being duped, his publisher, Seven Stories Press, cancelled a second book and quickly stopped talking about the first.

Store sales were generally flat and growth was negligible at best. There were a record number of books published, but fewer customers were buying



them. Sellers went into the year with conservative expectations and they weren't surprised when they were met. A great deal of business was driven by a small number of \*big\* books, while backlist sales were in a slump. There seemed to be a wait-and-see attitude regarding the outcome of the presidential election; the possibility of a change in the White House while the occupation of Iraq dragged on, as well as the pressure caused by increased oil prices, had a cooling effect on customer confidence. In fact, it seemed that if people were buying anything in any quantity (other than manga, that is), they were picking up either partisan political tracts (left or right, didn't matter which) or something with a religious/spiritual spin. Whether about Islam, Christianity, or Judaism, mainstream or fringe, Religion has become the biggest growth genre in the publishing industry (fuelled, probably, by geopolitical uncertainty and an interest in fiction with a religious undercurrent). *The Da Vinci Code* was a sales phenomenon, Kabbalah tie-ins seemed to be everywhere (Kabbalah Power Drink, anyone?), and the apocalyptic *Left Behind* series dominated entire tables at Costco. Since my spot in Hell was reserved long ago, I don't spend a lot of time in that section of the bookstore...

Authors expressed alarm that the ease with which readers could find second-hand copies of their work (both on-line and increasingly in chain brick-and-mortar stores) shortened the shelf life of new books and deprived them of royalties; writers also lobbied Oprah Winfrey (whose cult, er, I mean *audience* dutifully turned any book she mentioned on her TV show into instant bestsellers) to stop dwelling on titles by dead authors and to please (pretty please, sugar on top) start recommending contemporary works to her "reading club." (I think Oprah said something like, "Let them eat cake...") And finally, it was interesting when Peter Olson, the CEO of Random House Inc. (the nation's largest publisher) announced the company's plans to sell books directly to consumers through its own website, prompting Stephen Riggio, the chief executive of Barnes & Noble, Inc. (the country's largest bookseller, natch), to respond that he was "deeply concerned" by Random House's plans to enter into his business—which in turn resulted in questions regarding B&N Publishing's ever-growing line of books and calendars that certainly compete with other publishers for space in their stores.

Whew! There was a lot of behind-the-scenes stuff, a lot of drama going on through the year that ultimately affected what you saw (and where you saw it) from your favorite publishers and creators. And what caught my attention these past twelve months?

Starting with single artist collections, my personal favorites included *Quantum Dreams: The Art of Stephan Martinieri* [Design Studio], a modest but dynamic gathering of some astonishing work; *Monstruo: The Art of Carlos Huante* [Design Studio], a great compilation of creatures that go bump in the night; *Grande Fanta* by Ashley Wood [IDW], which featured

wonderfully manic and naughty paintings and drawings; *Amano First* by Yoshitaka Amano [Asahi Sonorama], slightly pricey for its size (70 pages), but still an arresting compilation of this Japanese master's recent works; *The Deceiving Eye: The Art of Richard Hescoc* [Paper Tiger], a long-overdue examination of this popular painter's career; *Fantastic Art* by Luis Royo [NBM], a thorough overview of Royo's erotic fantasy canvases; *Joseph Clement Coll: A Legacy in Line* [Flesk Publications], simply the *best* book about the influential pen-and-ink artist ever done; and *Drew Struzan: Oeuvre* by Jessie and Amy Horsting [Dreamwave Productions], the much-delayed mammoth celebration of Struzan's paintings that just barely squeaked into stores before the publisher took a powder. (Another, smaller collection, *Movie Posters of Drew Struzan* [Running Press], was released almost simultaneously and was a reasonably priced alternative for those on limited budgets.) *Freedom Fries* by Steve Brodner [Fantagraphics Books] was a brutally funny selection of his acid-pen political art (Dems and Reps received equal attention, though his portrait of Jesse Helms buying phone porn is a special hoot), *Chiodo Darkworks* [Verotik] included a nice group of Joe's darkly humorous pieces, and *Popaganda: The Art And Subversion Of Ron English* [Last Gasp] provided insight into the work of the seminal (and notorious) figure in the subvertising, or culture jamming movement, in which artists and activists subvert an existing advertisement to send out their own message or encourage free thought (which is a load of baloney, but it's a worthwhile book nonetheless.) *Olbinski Posters for Performing Arts* [Hudson Hills] was a luscious gathering of Rafal's allegorical paintings, *Wondertooneel* [Frye Art Museum] was the latest look at Mark Ryden's fabulously creepy panels, and *Howard Pyle: His Life—His Work* by Preston Davis [Oak Knoll] was the only place to find *every*

*single piece* the "father of modern illustration" ever painted or drew...all printed the size of a postage stamp, mind you, but they're there, by golly! I enjoyed *Amazona* by Chris Achilleos [Titan], *As Dead As Leaves: The Art of Caniglia* [Shocklines], *The Paint In My Blood* by Alan M. Clark, *Dream: The Dark Erotic Photographic Visions of John Santerineross* [Artis Publishing], *The Book of Schuiten* by Francois Schuiten [NBM], *Kingsgate: The Art of Keith Parkinson* [SQP], *Tim Biskup's 100 Paintings* [Dark Horse], *Dumb Luck: The Art of Gary Baseman* [Chronicle], *The Art of Greg Horn* [Image] (which sold out its first printing in the blink of an eye), *From Pencils To Inks: The Art of Mark A. Nelson* [Thomas S. Baron], the slim but gorgeous *Donato*

*Giancola: Recent and Selected Works* [self-published], and, for something really out of left field, *Simon Bisley's Illustrations From the Bible* [Heavy Metal Books] (I'm not kidding). Mary never looked so...bodacious. Mentioned without comment were

two books Cathy and I worked on: *Ilene Meyer: Paintings, Drawings, Perceptions and The Best of Gahan Wilson* [both from Underwood Books].

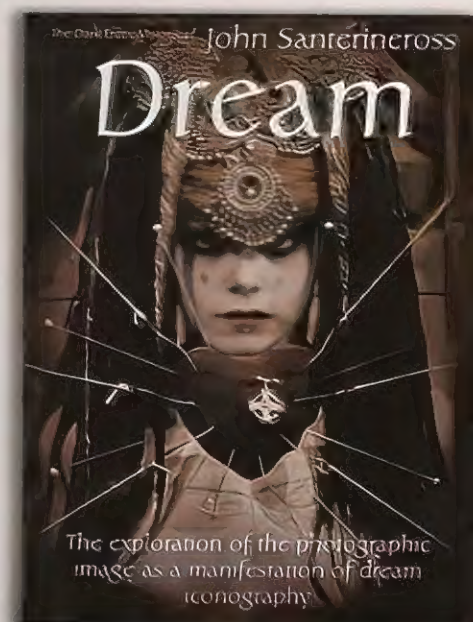
In the category of "anthology" art books, I was pleased with the latest installment of *Illustrators* (#45, edited by Jill Boswert) [Harper], with its typically grand selection of art by everyone under the sun; *Art Of Modern Rock: The Poster Explosion* by Paul Grushkin [Chronicle] which sported eye-popping samples by Glenn Barr, Coop, Ragnar, and a host of others; *Pop Surrealism: The Rise Of Underground Art* edited by Kirsten Anderson [Last Gasp], which included remarkable paintings by Robert Williams, Mark Ryden, and Todd Schorr; *100 Artists See Satan* edited by Mike McGee [Last Gasp], a tongue-in-cheek answer to all of the angels books on the market, featured some devilishly funny pieces by R. Crumb, and Rick Griffin; and the spiral-bound *The Illustrated World of Robert E. Howard* [Wandering Star], which boasted a prodigious batch of illustrations by Glen Orbik, Justin Sweet, Mark Schultz, Greg Manchess, and many more. *The Complete Cartoons of The New Yorker* edited by Robert Mankoff was, as the title implies, the definitive collection of yuks by a who's-who of contemporary cartoonists; *Vinyl Will Kill: An Inside Look At The Designer Toy Phenomenon* by Jeremy was an excellent primer on the current trend of artist-created figurines; *Hellboy: The Art of the Movie* edited by Peter Briggs included some monstrously good art by Mike Mignola, Wayne Barlowe, Nirazawa, and Katsuya Terada, among others; and *The Art of The Incredibles* by Mark Cotta Vaz was an entertaining exploration of the thought process behind the retro-chic animated classic. A pair of sweaty, guilty pleasures were *Men's Adventure Magazines* by Max Allan Collins, Rich Oberg, George Hagenauer, and Steven Heller and *Dian Hanson's The History of Men's Magazine: From 1900 to Post-WWII* [both available from Taschen]—trust me when I say that all of the art (including some stunning pieces by James Bama, Tom Lovell, and Mort Kuntzler) is "fantasy art." And you couldn't go wrong by picking up a copy of *The Art of Der Spiegel: Cover Illustrations Over Five Decades* as edited by Stefan Aust and Stefan Kiefer [teNeues]: it was crammed to the bursting point with many fantastic-themed works by the likes of Braldt Bralds, Kinuko Y. Craft, and Sebastian Krüger. Ballistic Publishing came on like gangbusters with *Exposé 1* (followed by #2 in pretty short order), edited by Mark Snoswell and Leonard Teo. Their boast that their books contained the "finest digital art in the known universe" was perhaps a bit presumptuous, but there *were* some exceptional pieces in the mix. They also published



A masterful blend of talent, imagination, and technical wizardry was on display in Stephan Martinieri's first art book. A second is in the works.



Best known for his creature designs for such films as Van Helsing and Hellboy, Carlos Huante's first book featured a wonderfully disturbing array of drawings and paintings.



John Santerineross' sequel to his first collection (Fruit of the Secret God), was provocative, disquieting, and darkly erotic, perfectly exhibiting his complicated method of "painting" with photography.



the very worthwhile *The Art of Oddworld Inhabitants: The First Ten Years 1994-2004*, edited by Daniel Wade and Cathy Johnson, a nice history of the computer game company.

As I mentioned in last year's review, artists' self-published sketchbooks had started to appear with some regularity: a short time ago, Bill Stout was virtually the only one offering his own collections to convention crowds. Now? Hoo-boy! It's almost become a publishing category unto itself. Dave Stevens, Adam Hughes, Frank Cho, Mike Mignola, Jason Felix, Phil Noto, Mike Sutfin, and even Neal Adams all produced some especially fine booklets. (And, yes, Bill Stout was well-represented with his tenth convention sketchbook.)

Naturally, there were a number of nicely illustrated titles through the year. Of special note were the final installments in Stephen King's epic about Rowland the gunslinger, *Song of Susannah* illustrated by Darrel Anderson and *The Dark Tower* with art by Michael Whelan (who was the artist for the first book in the series, *The Gunslinger*, way back when) [both from Donald M. Grant Books]. Wandering Star's second Conan collection, *Conan of Cimmericia Vol. 2*, featured an arresting stack of beautiful work by Gary Gianni (easily some of the most authoritative REH-themed art ever published); *The Saint of Dragons* by Jason Hightman [Eos] included some nice paintings by Vince Natale; the prodigious talents of Leo and Diane Dillon were on display in *The People Could Fly: The Picture Book* by Virgiana Hamilton [Knopf]; *The Faery Reel: Tales from the Twilight Realm* edited by Ellen Datlow and Terri Windling [Viking] included a nice batch of drawings by Charles Vess; and Joe DeVito fulfilled a childhood dream and released his gorgeously illustrated authorized prequel to the classic film, *Kong: King of Skull Island* [DH Press]. *Tales From Shakespeare*,

and *Bella* by Carolyn Crimi [Hrcourt] boasted the sinisterly engaging art of Gris Grimly, and *Dragonology* by Ernest Drake [Candlewick] was an interactive delight (similar in conceit to Nick Bantock's *Griffin & Sabine*) with some great pieces by stalwarts Wayne Anderson and Douglas Carrel.

Book covers were all across the board, a mix of new works and stock art, graphic solutions and nar-

rative paintings, photographs and typographic designs. Some of the narrative paintings that stuck in my memory included John Harris' for *Lurulu* by Jack Vance [Tor], Michael Whelan's landscape for *The Runes of Earth* by Stephen R. Donaldson [Putnam], Stephen Hickman's for *The Shadow Roads* by Sean Russell [Eos], John Picacio's for *Wizardry and Wild Romance* by Michael Moorcock [MonkeyBrain], Tom Canty's for *The Year's Best Fantasy & Horror*

co-edited by Ellen Datlow, Kelly Link, and Gavin Grant [St. Martin's] (which always includes an invaluable year-end summary), Jody Lee's for *The Return of Nightfall* by Mickey Zucker Reichert [Daw], and John Jude Palencar's for *The Wild Reel* by Paul Brandon [Tor].

Everybody has their favorite place to shop for books. Borders, Barnes & Noble, Amazon.com and the locally owed Rainy Day Books generally get a goodly percentage of my paycheck. But (though I probably sound like a broken record here) for our "field," our area of interest, the *only* retailer with pert-near everything artsy is Bud Plant. I mean, you know he's got a leg up on the competition when he's got books the big chain bookstores have never even heard of. You can call a friendly member of his staff at 800-242-6642 for a catalog or visit his website at [www.budplant.com](http://www.budplant.com). Bud also has a catalog of "adult" material (titled "Incorrigible") that my local postal workers apparently love to peruse—though tabbed shut top and bottom before it's sent out, my mailfolk carefully slit each catalog open for me before they deliver it. Isn't that thoughtful?

I also recommend that shoppers check out Greg Ketter's DreamHaven Books for new fiction and many collectible titles, including a line of their own dandy books; [www.dreamhavenbooks.com/](http://www.dreamhavenbooks.com/)

## Comics

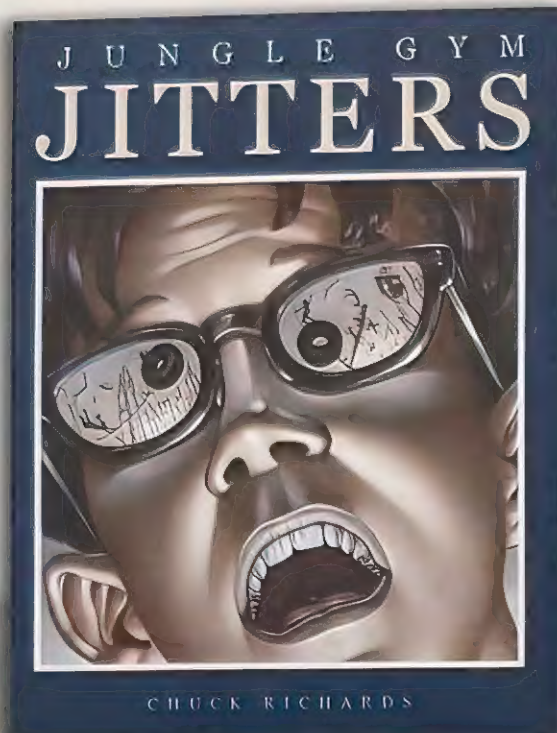
Regardless of all the hoopla about graphic novels and the manga invasion, and despite all the mainstream attention given such titles as *In the Shadow of No Towers* by Art Spiegelman or the astronomical boxoffice records set by *Spider-Man 2*, the comics industry was pretty much the same in 2004 as it was in '03 and '02. Circulations of traditional comics continued to slowly decline, prices continued to edge upwards, creators and companies fought like cats and dogs and kissed and made up, companies feuded with each other as well as with the fan press. The spectacular success of manga in the mass-channels and its popularity with female readers was largely lost on the greater part of the

comics field's direct market—reinforcing what most have known all along: girls generally think most comic shops are smelly and creepy and filled with leering weirdos. Women shop differently than men and if a business doesn't provide a comfortable environment for them...well, they drive down the street and happily spend their money at Borders (and pick up a latté while they're there).

Pulitzer Prize-winning novelist Michael Chabon noted in his keynote address at Comic-Con last year his belief that many of the industry's woes were due to an abandonment by the publishers of young readers—the audience comics were created for in the first place. Whether that's true—or whether the decline of monthly comics is simply due to evolutionary shifts in the culture or to increased prices—is open to debate. My feeling is that there have always been comics produced for children, but that at \$3 or more a title they're not perceived as "cheap" entertainment anymore. A GN with more heft, more pages, and (let's face it) more of an air of legitimacy for another \$10 or \$15 still seems the better deal when compared to the monthly pamphlet. What's going to happen? I dunno.

The industry experienced some casualties among the publishers in '04. Both DreamWave and CrossGen went belly-up—and supposedly the latter set a record previously held by Tundra (a 1990s-era example of glorious failure) as being the comics publisher that lost the most amount of money before taking a dirt nap. And Todd McFarlane Productions (the comics arm, not the toy division) entered bankruptcy in an attempt to stave off the crippling effects of losing both the Tony Twist liable suit (the verdict in Twist's favor was reinstated on appeal) and the well-reported Neil Gaiman breach of contract/infringement case (which has been upheld in every appellate court). Todd's various *Spawn* comics continued to appear through the year, but were no longer the independent sales powerhouse they once were.

Dark Horse continued to add diversity to their various product lines (with stationery, figurines, journals, etc.), formed a new imprint (DH Press), and aligned with PGW to distribute their graphic novels to the book trade. Guillermo del Toro's film adaptation of Mike Mignola's character made all things *Hellboy* a hot seller while the anticipation for the '05 release of Robert Rodriguez's take on Frank Miller's *Sin City* created a frenzy of interest in the repackaged compilations. Various *Star Wars* titles added to the anticipation for the final film in the series and *Conan* was resurrected in a big way, thanks to the scripts by Kurt Busiek and the wonderful art by Cary Nord and Tom Yeates (with the occasional equally effective fill-in by Greg Ruth). Other DH comics of note included the sardonic *The Goon* (written and illustrated by Eric Powell), Steve Rude's *The Moth* (written by Gary Martin), *Concrete: The Human Dilemma* (script and art by Paul Chadwick), and *Freaks of the Heartland* (written



Critics found it easiest to compare the art in *Jungle Gym Jitters* to that of Chris Van Allsburg, but Chuck Richards' vision was very uniquely his own.



Kirsten Anderson's overview of the "outsider" art movement was the must-have book on the subject. If you're interested in finding out who is influencing the next generation of artists (and why), this is the place to start.

edited by Tina Packer [Scholastic], featured abbreviated versions (intended for younger readers) of ten classic plays stunningly illustrated by David Shannon, Barry Moser, the Dillons, and Mary Grandpré; *Jungle Gym Jitters*, written and illustrated by Chuck Richards [Walker], showcased some introcate and innovative (and fun!) drawings; *Boris*



DK's *Ultimate Robot* book by Robert Malone featured all manner of mechanical men, including some very nice portfolios of the art of Lawrence Northey, Eric Joyner, Calyton Bailey, and Grand Master Michael Whelan.



by Steve Niles with art by Greg Ruth). I also enjoyed editor Scott Allie's *The Dark Horse Book of Witchcraft*, which included some spooky work by Mike Mignola, Gary Gianni, and Scott Morse.

DC had another good year: not only did their books dominate the shelves in the mass-market, but from a creative standpoint they were firing on all eight cylinders. *DC: The New Frontier* by Darwyn Cooke was a retro-cool revisioning of many favorite characters, *Catwoman: When in Rome* by Tim Sale (written by Jeph Loeb) was an intriguing series, and Brad Meltzer's *Identity Crisis* mini-series (with art by Rags Morales and Michael Bair) was not without its share of controversy (the plot revolved around an especially brutal crime). Kyle Baker and Scott Morse switched off illustrating the revived *Plastic Man*, Bruce Timm teamed with writer Paul



Artist Tim Sale was the subject of the first in a series of showcase covers that kicked-off in 2005. This page from Catwoman story was playfully humorous and exhibited Sale's exceptional design skills.

Dini on the humorous mini-series *Batman: Harley & Ivy*, and Mark Chiarello kicked-off his series spotlighting a single artist—Solo—with Tim Sale the focus of #1 and Richard Corben of #2. Corben was also in the forefront with his work in several issues of the relaunched *Swamp Thing*. Howard Chaykin gave a jolt to a reworking of *The Challengers of the Unknown*, P. Craig Russell teamed with writer Mike Carey on *Lucifer* #50, a reprinting of Kent Williams' *Blood: A Tale* included some new art, and Leinil Yu and Gerry Alanguilan beautifully illustrated Andy Hartnell's script for the *Time/Danger Girl* one-shot. DC regularly had some of the best covers in comics with exceptional examples by James Jean, Adam Hughes, Tim Bradstreet, John Van Fleet, Brian Bolland, Christopher Moeller, Jae Lee, Mike Kaluta, Tara McPherson, Art Adams, and Alex Ross (and that's the short list!). Fans of the company's characters were eagerly looking forward to the release in 2005 of a new *Batman* film (and hoped it would make everyone forget about Halle Berry's Razzie Award-winning flop, *Catwoman*).

As noted elsewhere, *Spider-Man 2* broke a number of boxoffice records in '04—deservedly, since it featured an engaging script, a talented cast, sure-handed direction, and, yep, some rip-roaring action. It was a lot for Marvel's comics division to live up to. Stan Lee's breach of contract lawsuit, legal battles with licensor Sony for royalties, and the boxoffice failure of the *Punisher* film adaptation took a bit of the sheen off of what otherwise should've been a golden year. Though there wasn't a lot of subject variety in their line (superheroes are their stock and trade, True Believer), the company still published the bestselling monthly titles for the comics shops. If they seemed a bit behind when it came to exploiting the mass-market's interest in graphic novels or that they weren't able to noticeably capitalize upon the successes of their two *Spider-Man* and *X-Men* movies, it didn't seem to matter much to the fans who still proclaimed, "Make Mine Marvel!" with their purchases. Titles worthy of attention last year included *Daredevil* as written by Brian Michael Bendis and illustrated by

Alex Maleev, the *Secret Wars* series scripted again by Bendis with art by Gabriele Dell'Otto, and Robert Rodi's *Loki* mini-series, which featured nicely painted pages by Esad Ribic. Bill Sienkiewicz started a beautiful six-part *Black Widow* story (written by Richard K. Morgan) and Richard Corben illustrated Garth Ennis' one-shot *Punisher: The End*. The covers that caught my attention included those by Jo Chen, Mike Mayhew, Brandon Peterson (who also did a great job on the interiors of *Strange*), Greg Land, Brian Hitch, Andy Park, Frank Cho, and particularly the unparalleled *Punisher* pieces by Tim Bradstreet.

Perusing the offerings from some of the smaller presses revealed some outstanding material throughout the last twelve months. Recalcitrant artist and self-publisher Dave Sim fulfilled his promise and brought his *Cerebus* saga to a satisfying conclusion after twenty-seven years of regular publication. Fantagraphics had a major sales breakthrough with the first volumes in their *The Complete Peanuts* library and Cartoon Books scored a success

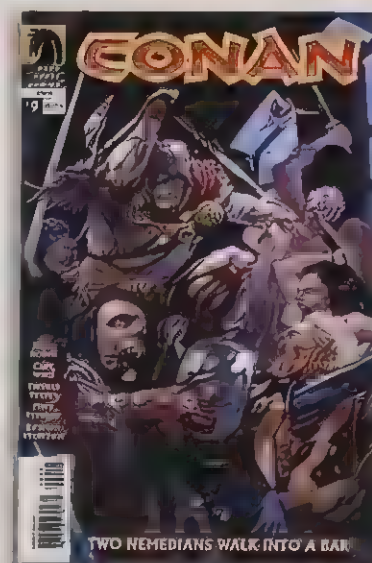
with their phonebook-sized b&w collection of the charming *Bone* by Jeff Smith (who sold color reprint rights to the series to Scholastic); IDW became the publisher of horror and alternative SF comics with titles like *Lore*, *PopBot*, *Silent Hill*, and various reprints and spin-offs of the phenomenally popular vampire story, *30 Days of Night* (Ashley Wood was IDW's cover artist of choice); Penny-Farthing Press sported some dandy paintings by Glen Orbik (*The Victorian*) and Stephan Martiniere (*Para*); and *Liberty Meadows* continued to perk along nicely at Image under the sure hand of Frank Cho. I enjoyed Neal Adams' *Monsters* [Vanguard], Mike Huddleston's and Phil Hester's *Deep Sleeper* [Image], Tommy Kovac's *Autumn* [Slave Labor], Christian Gossett's *Red Star* [Archangel]—and, of course, Chris Ware's stint on the alternative *McSweeney's Quarterly Concern* Issue 13 [McSweeney's], was something of an event all on its lonesome.

Oh, and manga? There was a lot of it, both from publishers like Viz, TokyoPop, and Dark Horse, but also increasingly from non-comics publishers like Del Rey. Is it a fad that will fade or a trend we're likely to see become more pervasive in the future? I wish I knew.

There were a variety of how-to (draw, ink, color, write) books aimed at the comics field, a number of new examinations and poorly-researched encyclopedias (when I can spot errors, you know they're sloppy!), but with the exception of *The DC Comics Encyclopedia* edited by Phil Jimenez and Daniel Wallace [DK] (which was

pretty comprehensive) few seemed especially worthwhile. Similarly, I liked the idea behind many of the "treasury" hardback compilations brought out by most of the publishers, but simply didn't feel that the printing quality matched the (usually) \$50 price tags attached. The one history that I found fascinating was *Men Of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book* by Gerard Jones [Basic Books]. Jones' fairly objective chronicle of the trials and tribulations of the fledgling industry's young writers and artists, most from working-class Jewish neighborhoods and many still teenaged, and the bosses who exploited them, has as its central figures Jerry Siegel and Joe Shuster, the creators of Superman. I'd heard all the stories about who did what to whom over the years, all of the charges and counter charges, but it was interesting to read a balanced account of not only the struggle over ownership of comics' most well-known character, but also the little-known history of the industry as a whole.

There were the typical mix of comics-related magazines published last year: *Wizard* (which continued to expand the number of conventions it sponsored around the country), *Alter Ego* (edited by former Marvel EIC and writer Roy Thomas), *Draw!*, *Back Issue*, *Comic Book Market-place*, and the increasingly irregular *Comic Book Artist*. The most interesting turn was *Comic Buyer's Guide* metamorphosis from a weekly tabloid to a monthly magazine, roughly similar in content to *Wizard*. Let's see if the newsstand's big enough for the both of them (I hope so).



Dark Horse did Robert E. Howard proud with their relaunch of the Conan franchise. Leinil Francis Yu painted some very effective covers.

## — Dimensional —

If you collected statues or action figures or dimensional stuff—whether pop-culture or Fine Art in nature—2004 was jam-packed with temptations in every style and price.

A unique Japanese-inspired trend in the "alternative" market were "artist" toys, high-quality limited editions featuring creatures and oddball characters designed by the likes of Todd Schorr, Gary Baseman, Tim Biskup, and many others. An interesting wrinkle were the lines that were sold blind in blank boxes: what you got for your bucks was always a surprise.

If "bigger is better," Neca and Mezco proved it with the spot-on 18"-tall *Lord of the Rings* "Aragorn" and "Legolas" figures (complete with sound chips with movie dialogue) from the former and the equally sized movie "Hellboy" figure from the latter. Dark Horse, in partnership with Kotobukiya released a line of exquisitely detailed 12" *Star Wars* figures, which nicely

complimented the SW statues and busts (based on the films and the animated Cartoon Network series), produced by Gentle Giant. Dark Horse also brought out a nice "Concrete" statue (designed by the character's creator, Paul Chadwick, and sculpted



Stuart Immonen and Laura Martin collaborated on this iconic cover for Ultimate Fantastic Four #7 for Marvel. A FF4 film was scheduled for release in summer '05.



by Gianfranco Gricco) as well as a whimsical "Hong Kong Hellboy" vinyl figure by Eric So.

And speaking of Hellboy, creator Mike Mignola and Randy Bowen collaborated on a museum-style bust that was available in painted resin or as a (tad more pricey) bronze. Guess what I bought?

McFarlane released the first of their Conan toys, new additions to their spawn line, and a fairly accurate interpretation of H.R. Giger's "Li II." Palisades Toys offered a number of *Alien* figures and Kotobukiya expanded their line of statuettes based on the *Final Fantasy* video game heroes and monsters.

DC Direct produced a number of well-done collectibles through the year. Some stand-outs included John G. Mathews' "Fleischer Studios-Style Lois Lane" (a perfect interpretation), Tim Bruckner's "Superman" (based on Jim Lee's design) and "Wonder Woman" (designed by Adam Hughes), and Barsom's cute conjurer, "Zatanna" and lovely "Despair" mini-bust.

Mr. Bruckner and Mr. Mathews shared sculpting responsibilities on the Jim Lee-designed "Batman: Hush" action figures and Mike Hill worked with Alex Ross to create the "Martian Manhunter" statue. DC Direct also released a plethora of other interesting 3D items for the collectors, including Batmobiles, marionettes, wall sculptures, and a host of other sweet items: the quality was consistently high.

This classically-styled nymph (with her pet dragon) was designed by Julie Bell and Boris Vallejo for the Franklin Mint.

Marvel's dimensional offerings continued to improve in quality. Elie Livingston's "Marvel Milestones: Spider-Man" and "Green Goblin" statues, Randy Bowen's "Punisher" and "Dr. Doom" busts, and Andy Bergholtz's "Thor, Circa 1602" maquette were especially noteworthy. Marvel also added Sideshow Collectibles as an official licensor: their first release ("Green Goblin," sculpted by Pablo Viggiano and Martin Canale) sold out its run virtually upon release.

Sideshow also continued to add to their other licensed figures, including superior figures based on the *Lord of the Rings* trilogy, the James Bond films, *Hellboy*, *Star Wars*, and the work of such artists as H.R. Giger, Wayne Barlowe, and Brian Froud.

The Franklin Mint produced some beautifully delicate porcelain figurines designed by Brom, highly detailed dragons designed by Michael Whelan, and some lovely faux-bronzes designed by Boris Vallejo and Julie Bell. The Bradford Exchange also had their own batch of *Lord of the Rings* and dragon collectibles (no designer names were obvious). Frazetta Prints

released their own "Death Dealer III" statue (sculpted by Kevin Johnson) and Mr. Dandy produced some devilishly cute "Sikk At the Circus" figures by James Hakola (I liked "Snockers The Drunk-Ast Clown"), Majestic Studios produced the "Sea Monkeys Action Figures" (which looked like the happy creatures in the comic book ads—instead of the crappy brine shrimp that arrived in the mail after you'd sent them your allowance and waited for weeks on end for them to arrive only to feel gypped and ripped-off...not that I'm bitter), and Dynamic Forces continued to release the life-sized superhero and villain busts that just gave me the willy's—I can imagine a roomful of them being the focal point in a Wes Craven horror movie.

I saw a number of worthwhile Fine Art pieces that fit nicely into the fantastic art arena. Here are a list of creator websites I happened across which contain some incredibly nice work: Mark Newman [www.marknewmansculpture.com/](http://www.marknewmansculpture.com/) Lawrence Northey [www.robotart.net/](http://www.robotart.net/) Sandra Lira [www.sculptor.net/](http://www.sculptor.net/) Thomas Kuebler [www.tsckuebler.com/](http://www.tsckuebler.com/) Clayton Bailey [www.claytonbailey.com/](http://www.claytonbailey.com/) Christian Ristow [www.christianristow.com/](http://www.christianristow.com/) Go. Look. Well, go on.

## EDITORIAL

Like everything else in 2004, the editorial arena had its high and low points. Newspapers continued to suffer declines in readerships that made it tough to justify their advertising fees. At the same time, the conservative tenor in the country resulted in complaints regarding objectivity and balance—and editorial cartoonists were usually the main targets for reader rancor. The magazine racks at the bookstores were just as jammed-full of titles as ever (if not more so) at the same time that ad revenues were generally flat and circulations continued to slide—in other words, more product appealing to more diverse interests, but fewer readers overall. Are



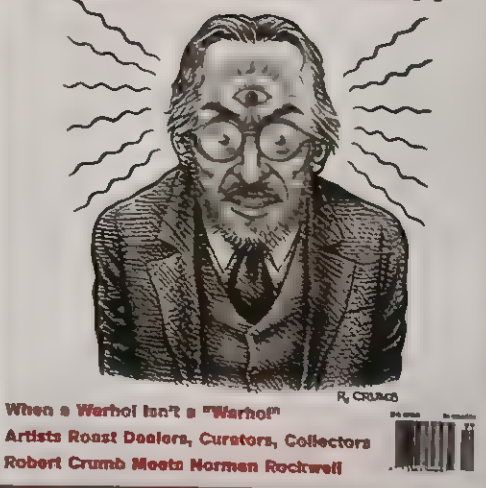
One of the best places to track the newest genre statues and garage kits was in the glossy magazine, *Amazing Figure Modeler*. Information can be found at: [www.amazingmodeler.com/](http://www.amazingmodeler.com/)

a time when everyone suffers from ADHD? Maybe. Or maybe it's that all these choices, all this diversity, all the options, all of these fringe and niche markets that spring up or get identified simply frag-

ment society, essentially dividing us into clubs or cliques with fewer and fewer instances of commonality. Good God! Real Life is starting to mimic High School!! Freaks, geeks, jocks, and creeps!!!

## ARTnews

WHAT'S SO FUNNY ABOUT CONTEMPORARY ART?



Robert Crumb continued to reluctantly find himself lauded for his revelence, edge, and importance to the contemporary art world, as in this cover article in ARTnews. Much to his embarrassment, naturally.

The genre fiction magazines used to be the focal point for SF fans: it was pretty safe to assume that if you were interested in the field, you read *Astounding* or *The Magazine of Fantasy & Science Fiction*. You knew the writers, you knew the artists, you knew your fellow aficionados. Now in the U.S., there are something like forty fiction magazines (some more regular and with larger circulations than others, granted, but not by much these days), an equal number

devoted to genre games and media, and even more "mainstream" titles that routinely included fantasy and SF fiction, features, and art within their pages.

*Amazing Stories* reappeared (as it turned out, briefly) in '04, sporting a slicker, more media savvy appearance, but plenty of fiction and color art as well. *Realms of Fantasy* was the genre magazine with the most visual punch, featuring some striking story illustrations and some

terrific artist profiles/portfolios (Dan Horne's featured an especially good selection). *Analog* and *The Magazine of F&SF* particularly sported some nice covers, while *Isaac Asimov's*, for the most part, didn't. Titles devoted to horror and goth-style entertainment like *Rue Morgue*, *Dark Realms*, and *Cemetery Dance* included some suitably moody works (including a Bernie Wrightson zombie cover on an issue of the latter). The thing about working "in" the genre magazine field is that the compensation is relatively modest: even when *Asimov's* was hot stuff with a circulation floating around 100,000, they paid less than half for a cover than what the same artist could get doing the same sort of job for a paperback publisher. Prices in the field haven't gotten any better.

Whereas commission fees held pretty steady in the mainstream, thankfully (and even increased in some spots). There were terrific fantasy-flavored pieces in *Playboy* (by the likes of Kent Williams and Phil Hale, thank you very much) and *National Geographic* (including some stunning John Jude Palencars) and *Time* and *Scientific American* and *Discover*—pretty regularly, I might add. *Juxtapoz*, for all intent and purpose, is a genre art magazine: considering that every issue is full of gleefully subversive works featuring monsters, robots, flying saucers, and well-endowed devil girls, how could you consider it anything but?

Dan Zimmer's *Illustration* continued to pro-



Bless Richard Klemensen, he's kept the light burning in the window for Hammer Films with his slick fanzine (which he started publishing in 1972), *Little Shoppe of Horrors*. His latest issue (#16) featured this peachy cover by Bruce Timm. Visit Richard's website for more info: [www.littleshoppeofhorrors.com/](http://www.littleshoppeofhorrors.com/)



vide insightful examinations of both the famous and the obscure—and he promised to do the same for contemporary artists with a new publication, *Illustration '05* promised for, appropriately, 2005. Jim Vadeboncoeur, Jr. sadly decided to put his very-worthwhile *ImageS* on hiatus while he devoted his attention to other publishing ventures—let's hope he brings it back in '05.

The trade magazine for the f&sf field is the perineal Hugo Award-winner, *Locus*. Even though editor/publisher Charles Brown growls at me whenever I try to convince him to devote some space to film

news or comics, it really is the only place to find out all of the who, what, when, and where—all of the facts, figures, and politely worded dirt—of the industry. Information about sample issues or subscriptions can be found at their website (as expertly run by Mark R. Kelly): [www.locusmag.com/](http://www.locusmag.com/)

## —InstiTuTiOnAL—

This question comes up periodically: what do we mean by the “institutional” category. Our standard reply is, “everything not covered by the other six.” Greeting cards, prints and posters (for sale or promotion, but not used primarily for advertising), conceptual art for films, TV, or theatrical productions, calendars, collectibles, website graphics, self-promotional mailers, gallery work, and pretty much everything else that doesn't conveniently fit into one of the other sections we've established. (If a hundred concept pieces—or web graphics or role-playing game artworks—were selected by the jury, we'd set up a separate category or categories and awards. As it is, the Institutional melting-pot seems to work best so far.)

Tons of things went on throughout the year (some of which won't be apparent until '05—such as Dave McKean's collaboration with Neil Gaiman on the film *MirrorMask* or Dave's set design work for a Broadway play, *Lestat, The Vampire: The Musical*). While recognizing the nuanced differences (as well as many of the similarities), I tend to blithely ignore the whole debate

between “illustration” and “fine art”—semantics were never my strong suit—and prefer to wander around treating all art and artists equally.

One of the saddest events of 2004 was the theft of Edvard Munch's iconic painting, “The Scream” (also known as “The Cry”) and “Madonna” in broad daylight from the Oslo, Norway, Munch Museum. Easily two of the world's most famous artworks, the theory was that both were impossible to see and that the thieves would try to negotiate a ransom for their return. As I write

this, the paintings are still missing.

Conversely, the funniest thing I heard about last year were the criticisms leveled at the folks at David & Goliath for their various “Boys Are Stupid” products—which girls tended to love, for obvious reasons. It seemed that their catch phrase of, “Boys are stupid: let's throw rocks at them” with a cartoon kid running away, was just too *mean* for these politically correct times and might actually *encourage* someone to *hurt* children and D&G had better sanitize their stuff or there might be boycotts, goshdarnnit.

\*sigh\*

People are stupid: let's throw rocks at them.

There were more Fine Art shows than you could shake a stick at, including *100 Artists See Satan* (the spin-off book was noted earlier) at the Grand Central Art Center in Santa Ana, CA; *Beautiful Losers: Contemporary Art and Street Culture* at the Yerba Buena Center of the Arts in San Francisco; *Wondertoone! Paintings by Mark Ryden* at the Frye Art Museum in Seattle; David Hochbaum's *Sky Is the Messenger* at the Metalstone Gallery in New York, and *Age of Aquarius: Summer Solstice Group Show* at the Copro Nason Gallery in Cuper City, CA (which included some outstanding pieces by Glenn Barr, Joe Vaux, and Sas Christian, among many other notables).

As mentioned earlier in this essay, Dark Horse expanded their product line to include such things as journals, stationery, and drink coasters. Some of the artists they tapped for these new offerings included Brom, Coop, Shag, Bob Eggleton, Simon Thorpe, and Roman Dirge.

Dynamic Forces produced several nice lithographs featuring the Marvel Universe heroes and villains by Alex Ross (whose work could also be found on a Superman & Lois Lane Christmas collector's plate for DC Direct).

There was another nice batch of calendars to decorate the walls. High points included those published by Ronnie Sellers (Kinuko Craft, Michael Whelan, Keith Parkinson), Tidemark (Mike Mignola's *Hellboy*, Brom, Frank Frazetta, Ciruelo), Welcome Books (*Mythology: The DC Comics Art of Alex Ross*), Heavy Metal (Luis Royo, *The Art of Heavy Metal*),

and Andrews McMeel (Tony Diterlizzi's *Spiderwick*, a beautiful *Harry Potter* with all-new art by Mary Grand Pré, and, naturally, various *Far Side* formats by Gary Larson).

The fantasy roleplaying game market (estimated to be something like an \$25 million domestic retail market) was weak in 2004, with sales down 15-20% from '03: the video game market, on the flip side, is the entertainment juggernaut, generating more profit than the film industry. Naturally, both employ a tremendous number of artists and designers—but since the company is the “author” of

the material (work for hire), good luck figuring out who is doing all of the marvelous graphics.

There were many, *many* prints and lithographs produced last year, everything from etchings, to giclees, to silkscreens and everything in between. I'm always impressed with the various outsider offerings from Pressure Printing (by the likes of Coop and Dave Cooper), eagerly anticipate releases from the Greenwich Workshop (Gustafson,



In 2004, John Jude Palencar decided to quit illustration and become a custom car painter...no, not really. When he found this picture of a Russian fan's car on the web his immediate reaction to me was, “What kind of person would do that to a BMW?!”



I was sad when I learned of the suicide of New Zealand-born artist Martin Emond (who often signed his pieces and was known to his friends as “Marty Fuck”) in California in 2004. Perhaps best known for his comics work for Verotik (who had also published a book of his paintings several years back) and DC, Emond's art was simultaneously edgy and charming

Bama, Christianson, Blackshear, Dos Santos—what more can you ask for?), and was pretty excited by Tin Man Alley's “Otaku” portfolio by Detroit's Glenn Barr. Many artists publish their own limited editions, and I would encourage people to google their favorites on the internet and see what might be available.

Of course, if you collect originals you can check with your favorite artist to see what's available. Or you can visit a reputable dealer such as: Worlds of Wonder: [www.wow-art.com/](http://www.wow-art.com/) Illustration House: [www.illustrationhouse.com/](http://www.illustrationhouse.com/) Heritage Galleries: [www.heritagecomics.com/](http://www.heritagecomics.com/) Graphic Collectibles: [www.graphiccollectibles.com/](http://www.graphiccollectibles.com/)

## —Requiem—

In '04 we bid farewell to these talented creatives: Raymond Bayless [b. 1920] artist Simon Combes [b. 1940] artist Martin Emond [b. 1970] artist Harry Hargreaves [b. 1922] cartoonist/illustrator Mel Hunter [b. 1929] astronomical artist Harry Lampert [b. 1916] comic artist Bernard Lansky [b. 1924] cartoonist John Parr Miller [b. 1913] artist/ animator Irv Novick [b. 1916] comic artist Bill Oakley [b. 1975] comic lettering artist Julie Schwartz [b. 1915] DC Comics editor James Simpkins [b. 1911] cartoonist Norman Thelwell [b. 1920] cartoonist Frank Thomas [b. 1912] animator †



# H.R. GIGER

born February 5, 1940 / Chur, Switzerland

by Harlan Ellison®

"Real art," Susan Sontag said, "has the capacity to make us nervous."

If that were the *only* criterion for judging Art, then we would have to deny the validation of posterity's attentions to Degas, Botticelli, Tintoretto, Norman Rockwell, and most of the work of Michelangelo. They startle and pleasure us, they compel and arrest us, but they definitely do not make us nervous. Rather, they bring us balm and succor.

Van Gogh makes us nervous. We vibrate to Munch's *The Cry*. We eye Henri Rousseau's lush, dangerous jungles with trepidation: what salivating Fury watches us from that foliage? Picasso, Brueghel the Younger (called "Hell Brueghel"), Mark Rothko...they cause a twitch, run the arpeggios, tilt the museum gallery's floor.

Bosch, *sui generis*, scares the crap out of us.

Fortunately, one critic's set of measurements is another's fit of giggles. That's what makes horse races; and it's what sends prices whistling skyward at Sotheby's.

But if the power to unsettle bulks large as a quality in art as scarce (and as logical) as explanations why chinless nebbishes take up AK-47s and blow away random groups of innocents, then H. R. Giger produces Art—without question—and he casts an ominous shadow that any contemporary art critic using the "nervousness yardstick" must take into account.

For Giger, surrealist as direct lineal descendant of Dali and Bosch and Ernst, is as reassuring, as succoring, as the contemplation of root canal surgery; and his work leaves in its emotional wake the sensory equivalent of biting down on tinfoil. His is an *oeuvre* produced by scraping fingernails across a blackboard.

Most strongly put, he is our latter-day Hieronymus Bosch, the Dutch fabulist come again, demonic and erotic, exalting the more Baudelairean elements of the dark human psyche and affirming our now almost totally committed embrace with rust, stainless steel, the malevolent servomechanism, and the inescapability of clockwork destiny. He is Bosch adamantine.

It has been suggested—with sincerity—that one might as properly pay attention to the "terrible beauty" one finds in Giger's images. Rather than dwell on the obsessive ontogenetic and phylogenetic messages Giger begins with, programs through, and phosphorescently polishes to perfection. I think such nakedly obvious

apologia show disrespect for Giger and his vision.

The possibility that "terrible beauty" in Giger's bio-mechanical world exists, seems obvious. Yes, there is that frightening clarity one can throw into the mix called beauty. There is a "terrible beauty" in watching a horned owl swoop down to snare a fieldmouse. There is a "terrible beauty" in contemplating the philosophical extrapolations of the demented *Übermensch* concept. "Terrible beauty" in the radioactive sculpture raised in the stratosphere above Hiroshima. Hell, there's a "terrible beauty" in the purple coils of visceral material spilling out of the belly of a trench warrior, in the thundering landslide that buries an Icelandic village, the systematic ballet of a thresher shark's attack. Terribly beautiful, each in its own way.

But when we fall back from academic foolishness, we are forced, as always, to deal with the pragmatic realities of the mimetic universe; and then we can no longer indulge ourselves in the disingenuous apologia of abstract expressionism, of wooly-minded postmodern deconstructionist criticism.

At that point, after the playing around, we begin kicking about through the cinders. And we have to recognize the savaged carcass, the run amuck philosophical undercurrent of Naziism, psychopathic, self-validating fundamentalist religions; the mutant Japanese children and fish born blind; the dead soldier who was someone's lover, the suffocation of hundreds under a mountain's burial shroud, the gobbets of bloody meat floating in the water.

"Terrible beauty" is used, if I may demur, by those whose unexplicated guilt at enjoyment of the frightening compels them to proffer *ex post facto* rationalizations for the "worth" of the dangerous material. They know in some secret chamber of the heart or mind that to acknowledge one's fascination with the corrupt, the depraved, the terrifying, will put them beyond the pale, exclude them from the congress of Proper Men and Women. Have we not Wilde and Crowley and Rimbaud and all the rest to offer example?

It used to be the case, back in the Thirties and Forties, for those who read novels and magazines of fantasy and extrapolation to champion them on the basis of how prescient such stories could be. "Look," their apologists would whoopedoo, "we predicted the submarine, and waldo armatures, and night baseball, and the microchip." But that was hooey. There were a



ABOVE: H.R. Giger, 2002. FACING PAGE: Li II, 200cm x 140cm, 1974. Copyright © by H.R. Giger. All Rights Reserved.







thousand different writers, all predicting like mad things, extrapolating this, extrapolating that, aiming a rock-salt-laden scattergun at the entire range of possible scientific advance. Of *course* some of them hit it right. But more went as far off the mark as “less insightful” observers; that is to say, the average man or woman in the street. We are forever getting tabloid-level essays on how smart these “dreamers” were. Of more interest, I suggest, would be a book that examines the million predictions that *didn't* come true, or happened in entirely different ways.

But that is digression. The point to which I return is this: cobbling up bogus, but socially acceptable, reasons for the existence of Art does the art in question a greater disservice than we can know. It's like ex-Governor George Wallace babbling about “states' rights” when what he was really talking about was “let's keep the niggers in chains.” If fantasy and speculative fiction ever did really crystal-ball a technological advance, it was lagniappe. It wasn't what the fiction was trying to do principally, nor what it was *intended* to do; and it's a sidebar having nothing to do with its artistic value.

And so it is with Giger.

Those who try to play at the game of “terrible beauty” ignore the obvious reasons Giger does what he does.

The man is trying to unnerve us.

And *that*, in and of itself, is a noble, worthy artistic endeavor. He isn't trying to quell our jangled sensibilities, nor is he trying to lull us with restatements of the naturalistic *status quo*. For pete's sake, just *look* at what he shows us, *look* at the iconographic choices he makes.

He gives us elements of the shark, the spider, the scorpion; insects, worms, crocodiles; teeth, crushing limbs, ichor-slick coils; wombs, razors; surfaces across and down which we'd slide, unable to get a handhold; bottomless depths, malevolent eyes, the death rictus and the sybaritic leer.

This man *knows* what we fear. And he shows it to us again and again. Don't bother me with this “terrible beauty” nonsense. That's for parvenus, for diddlers. Giger is working with primal

materials, and his mission is to stand our hair on end. To unnerve us.

Look: Nietzsche said, “Gaze not overlong into the abyss, lest the abyss gaze into thee.” And Allen Tate, no doubt harkening to Nietzsche's warning, wrote, “Civilization is an agreement to ignore The Abyss.”

Okay, then, if that's so, then what value do we place on the dangerous artist who works *only* at the edge of that abyss, who forces us to confront our primal fears painting after painting? How important, how *valuable* is the artist who says, “I know you fled the warm salt seas to escape the jaws and teeth of the shark, so let me remind you of that horror!”

How valuable? Not for me to say. Fortunately, Time and the Judgment of Posterity handle that for me.

All I can say now, as page after page of Giger's bio-mechanics challenge your ability to handle the unthinkable, is this:

There is already a plethora that spends its time telling us how secure and swell everything is. There will always be mediocre men and women who gravitate to the Better Business Bureau and the Establishment of Safe Ideas. Boosters and flag-wavers; pollyannas and con-artists; those who lie without knowing they lie because they cannot face the truth, and those with vested interests who lie because it is in their best interests. And the artists will continue to be called depraved, decadent, obscene, disgusting, troublesome, unnerving.

Ah. Yes, precisely the point.

The great French novelist Colette, whom some say is the most incisive observer of the human condition in the history of literature, wrote, “Look for a long time at what pleases you; and longer still at what pains you.”

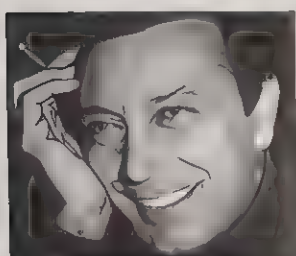
That, I submit, is the answer. To what question? To the question of Giger. He is both question and answer.

Enigma and revelation.

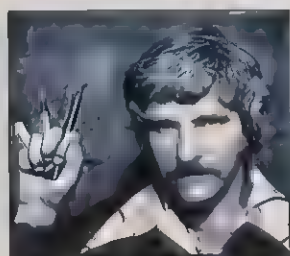
Starting place and final resting place.

He is here to make you twitch. Honor that.

#### *Previous Grand Master Award Recipients*



Frank Frazetta  
1995



Don Ivan Punchatz  
1996



Leo & Diane Dillon  
1997



James Bama  
1998



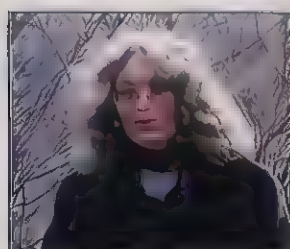
John Berkey  
1999



Alan Lee  
2000



Jean Giraud  
2001



Kinuko Y. Craft  
2002



Michael Wm. Kaluta  
2003



Michael Whelan  
2004





the Show

Spectrum 12 "Call For Entries" poster by  
GREG SPALENKA







ADVERTISING

*Silver Medal*



JS IV

artist Justin Sweet

art Director Mike Sybil - Photo Rick Stockmiller medium Watercolor



1

artist: David Ho  
art director: Infected Mushroom  
client: BNE Records  
title: IM The Supervisor  
medium: Digital  
size: 7"x7"

2

artist: Juan Manuel Fuentes del Ama  
client: Galeria Heller-Catalogo  
title: The Spacial Traveller  
and His Apprentice  
medium: Oil on canvas  
size: 73cmx92cm

3

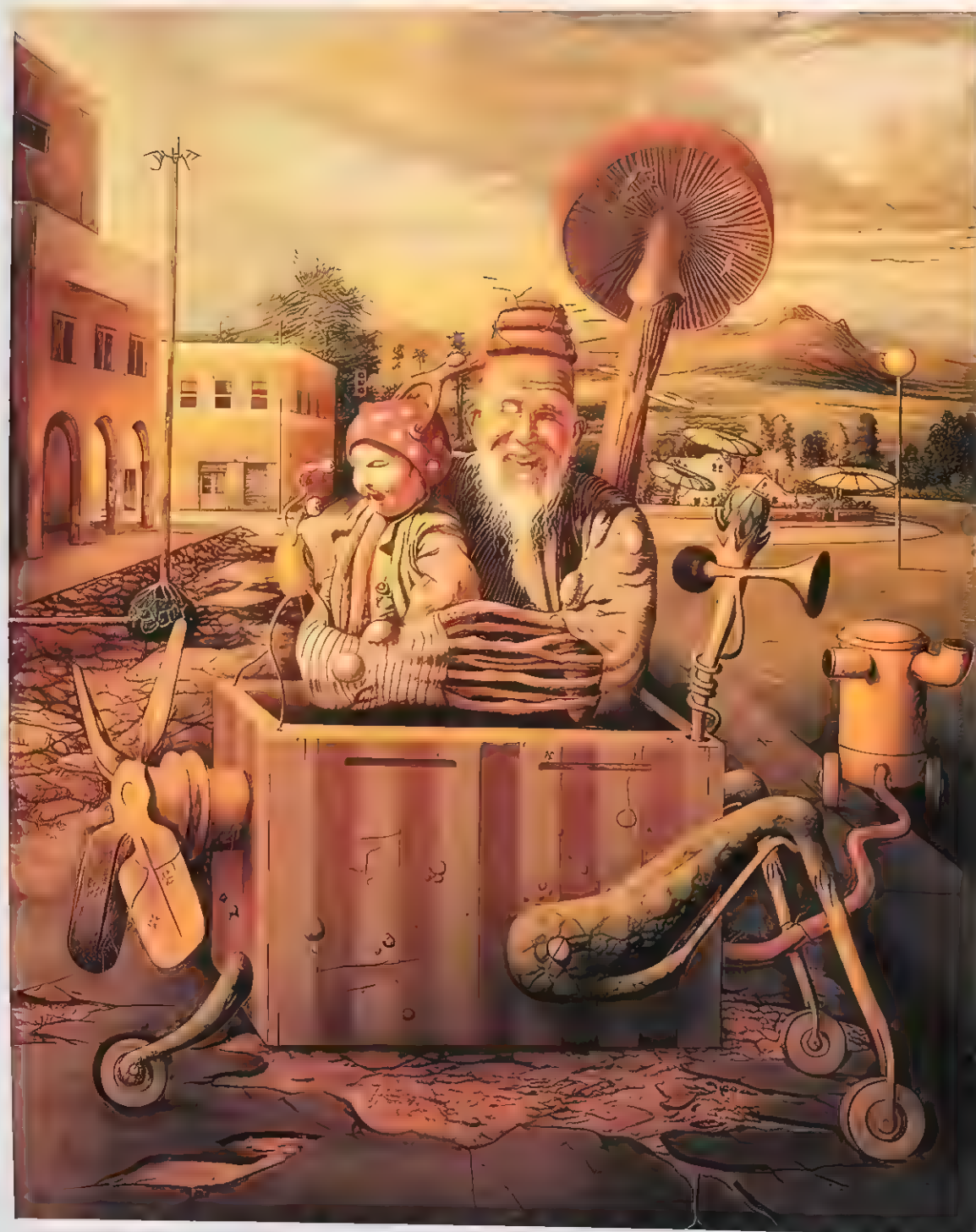
artist: Anita Kunz  
client: Directory of Illustration  
title: Self-portrait  
medium: Mixed  
size: 12"x14"

4

artist: Anita Kunz  
art director: John English  
client: The Illustration Academy  
title: Juggler  
medium: Mixed  
size: 20"x30"



2



3







1

*artist:* Wes Benscoter  
*client:* Ubi Soft  
*title:* Shadowbane 3  
*medium:* Digital  
*size:* 10<sup>1</sup>/<sub>2</sub>"x13<sup>1</sup>/<sub>2</sub>"

2

*artist:* Will Bullas  
*art director:* Dick Reno  
*client:* Chateau Lafayette Reneau  
*title:* Well-Chilled Whites...  
*medium:* Watercolor  
*size:* 7"x9"

3

*artist:* Scott Anderson  
*art director:* Albert Ihde  
*designer:* Scott Anderson  
*client:* Ensemble Theater  
*title:* All In the Timing  
*medium:* Oil on board  
*size:* 14"x22"

4

*artist:* Matt Cavotta  
*art director:* Mark Painter  
*client:* Wizards of the Coast  
*title:* Unleash the Power of Ass  
*medium:* Digital  
*size:* 12<sup>1</sup>/<sub>2</sub>"x16"

5

*artist:* Raymond Swanland  
*art director:* Lorne Lanning  
*designer:* Raymond Swanland &  
Silvio Aebischer  
*client:* Oddworld Inhabitants  
*title:* Oddworld Stranger's Wrath  
Army-Stranger  
*medium:* Digital  
*size:* 17"x6"

6

*artist:* Raymond Swanland  
*art director:* Lorne Lanning  
*designer:* Raymond Swanland &  
Silvio Aebischer  
*client:* Oddworld Inhabitants  
*title:* Oddworld Stranger's Wrath  
Army-Sekto  
*medium:* Digital  
*size:* 17"x6"



2





3



4



5



6





1

artist: Ragnar  
art director: Ragnar  
client: Baby Tattoo Books  
title: Izzy's Very Important Job  
medium: Digital  
size: 11"x17"

2

artist: Joel Parod  
art director: John Wallace & Diana Lynn  
designer: Joel Parod  
client: Urth Mother Music  
title: Daydreams & Lullabies  
medium: Oil on canvas  
size: 36"x18"

3

artist: Ragnar  
art director: Ragnar  
client: Baby Tattoo Books  
title: Got Your Nose  
medium: Digital  
size: 11"x17"

4

artist: Raúl Cruz  
client: Sci-Fi & Toy Convention  
title: A Robot's Inner Child  
medium: Digital  
size: 20"x28"

5

artist: Dave Sheppard  
art director: Barb Daniel  
designer: Dave Sheppard  
client: Writers in Woody Point Festival  
title: A Reader in Woody Point  
medium: Oil on canvas  
size: 16"x20"

6

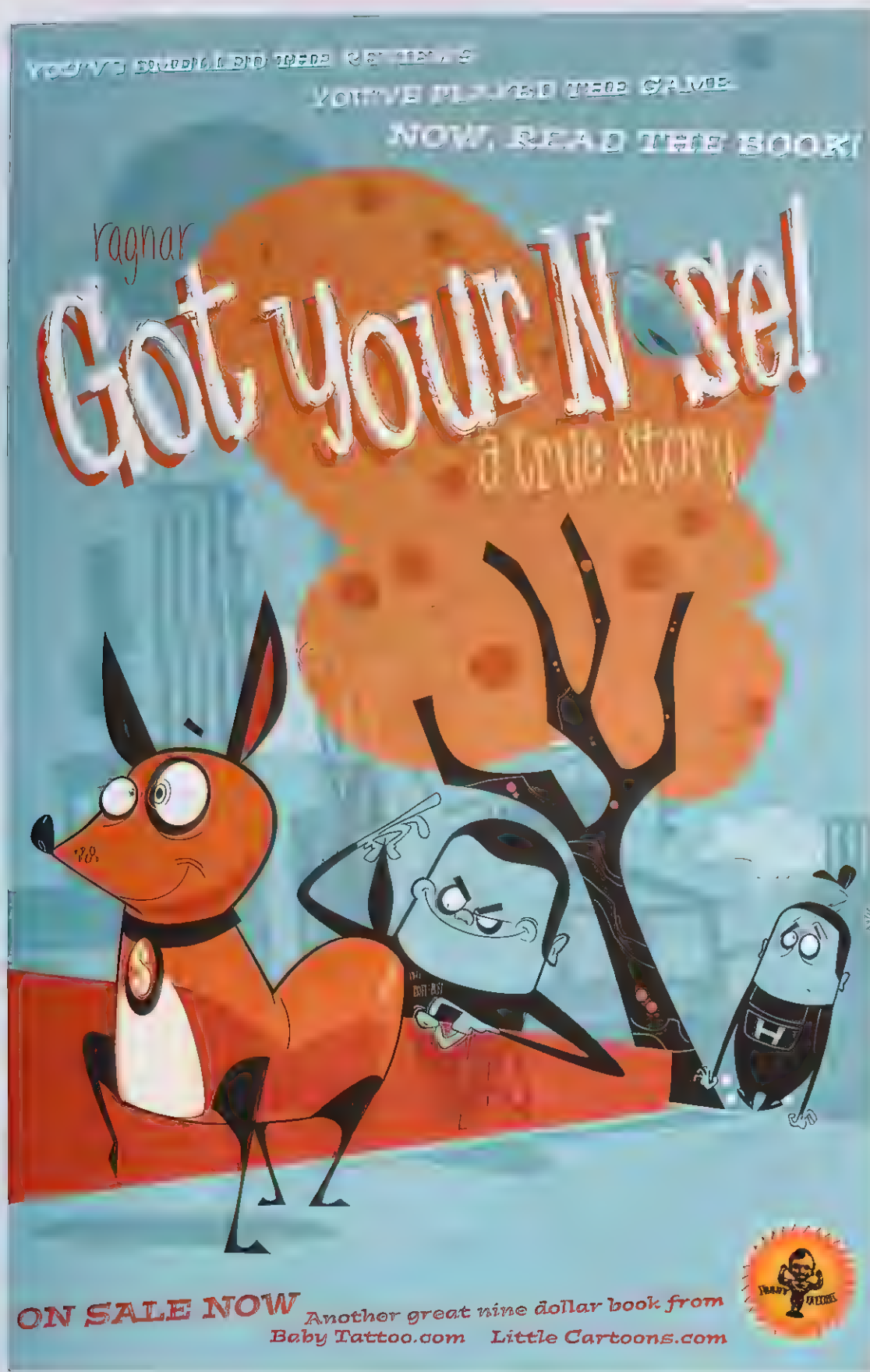
artist: Katherine Jones  
client: The Cadies of Witchery Tours  
title: Nodrog  
medium: Oil  
size: 8"x11"



2







4



6



5





1

artist: Justin Sweet  
art director: Mike Styskal  
client: Ride Snowboards  
medium: Watercolor

2

artist: Todd Lockwood  
art director: Melissa Rapier  
client: Wizards of the Coast  
title: Bar Fight!  
medium: Digital  
size: 20"x11"

3

artist: Cory & Catska Ench  
art director: Gordon Van Gelder  
client: Magazine of Fantasy &  
Science Fiction  
title: The Tribes of Bela  
medium: Digital  
size: 6<sup>3</sup>/<sub>4</sub>"x9<sup>1</sup>/<sub>4</sub>"



2









W O O P  
Gold Amord



2000, Brad Holland

www.bradholland.com, The Bunker, 2000, Donald the Dog Museum, 2000, Acrylic



NOTE  
When I read



Illustration by Paul Bonner

Illustration by Paul Bonner. When I read, I am always looking for a good story.



1

*artist:* John Jude Palencar  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Trader  
*medium:* Acrylic  
*size:* 27"x29"

2

*artist:* Cheryl Griesbach/Stamley Martucci  
*art director:* Sarah Delson  
*client:* St. Martins Press  
*title:* Darwin's Wink  
*medium:* Oil on paper  
*size:* 24"x36"

3

*artist:* Daniel Dos Santos  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Alosha 2  
*medium:* Oil on board  
*size:* 20"x30"

4

*artist:* Daniel Dos Santos  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* The Silver May Tarnish  
*medium:* Oil on board  
*size:* 30"x40"



2



3









2

3

4

2









1

*artist:* Bryn Barnard  
*art director:* Isabel Warren-Lynch  
*client:* Crown Books  
*title:* Outbreak  
*medium:* Oil on panel  
*size:* 60"x30"



2

*artist:* Matthew Mitchell  
*art director:* Rich Thomas  
*client:* White Wolf Publishing  
*title:* Mage Boston  
*medium:* Oil  
*size:* 50"x40"

3

*artist:* Jeremy Geddes  
*client:* Lothian Books  
*title:* The Mystery of Eilean Mor  
*medium:* Oil  
*size:* 1818cm x 915cm

4

*artist:* Brad Holland  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Christmas Stars  
*medium:* Acrylic



5

*artist:* Lee Moyer  
*art director:* Andrew Migliore  
*designer:* Lee Moyer  
*client:* Night Shade Books  
*title:* H.P. Lovecraft: The Lurker in the Lobby  
*medium:* Mixed  
*size:* 12"x18"

6

*artist:* Francis Tsai  
*title:* Machineflesh: Reluctant God  
*medium:* Digital  
*size:* 16"x10"



3







1

*artist:* Carlos Huante  
*client:* Monstruo: The Art of Carlos Huante  
*title:* Vices  
*medium:* Mixed/digital

2

*artist:* Carlos Huante  
*client:* Monstruo: The Art of Carlos Huante  
*title:* Tierra Mia  
*medium:* Mixed/digital

3

*artist:* Brom  
*art director:* Brom  
*client:* Abrams Books  
*title:* The Plucker  
*medium:* Oil

4

*artist:* Vince Natale  
*art director:* Michael Storrings  
*client:* St. Martins Press  
*title:* The Bitten  
*medium:* Oil  
*size:* 13"x18"



2



3









1

*artist:* Oliver Scholl  
*art director:* Oliver Scholl  
*designer:* Oliver Scholl  
*client:* Wilhelm Heyne Verlag,  
 Muenchen Random  
 House GmbH  
*title:* Die Laengste Nacht  
*medium:* Digital  
*size:* 29cm x 22cm

2

*artist:* Viktor Koen  
*art director:* Viktor Koen  
*client:* Graphopress/  
 Attic Child Press  
*title:* Page 84: Plug in the  
 Quest for Mug  
*medium:* Digital  
*size:* 17"x9<sup>3</sup>/<sub>8</sub>"

3

*artist:* Ron Miller  
*art director:* Janet Vicario  
*client:* Workman Publishing  
*title:* The Grand Tour  
*medium:* Digital  
*size:* 22"x8<sup>1</sup>/<sub>2</sub>"



4

*artist:* Fred Gambino  
*art director:* Judy Murello  
*client:* Berkley Books  
*title:* Old Twentieth  
*medium:* Digital

5

*artist:* Dave Seeley  
*art director:* Dave Stevenson  
*client:* DelRey Books  
*title:* Star Wars: Healer (Pieta)  
*medium:* Oil on digital  
 background  
*size:* 24"x40"



6

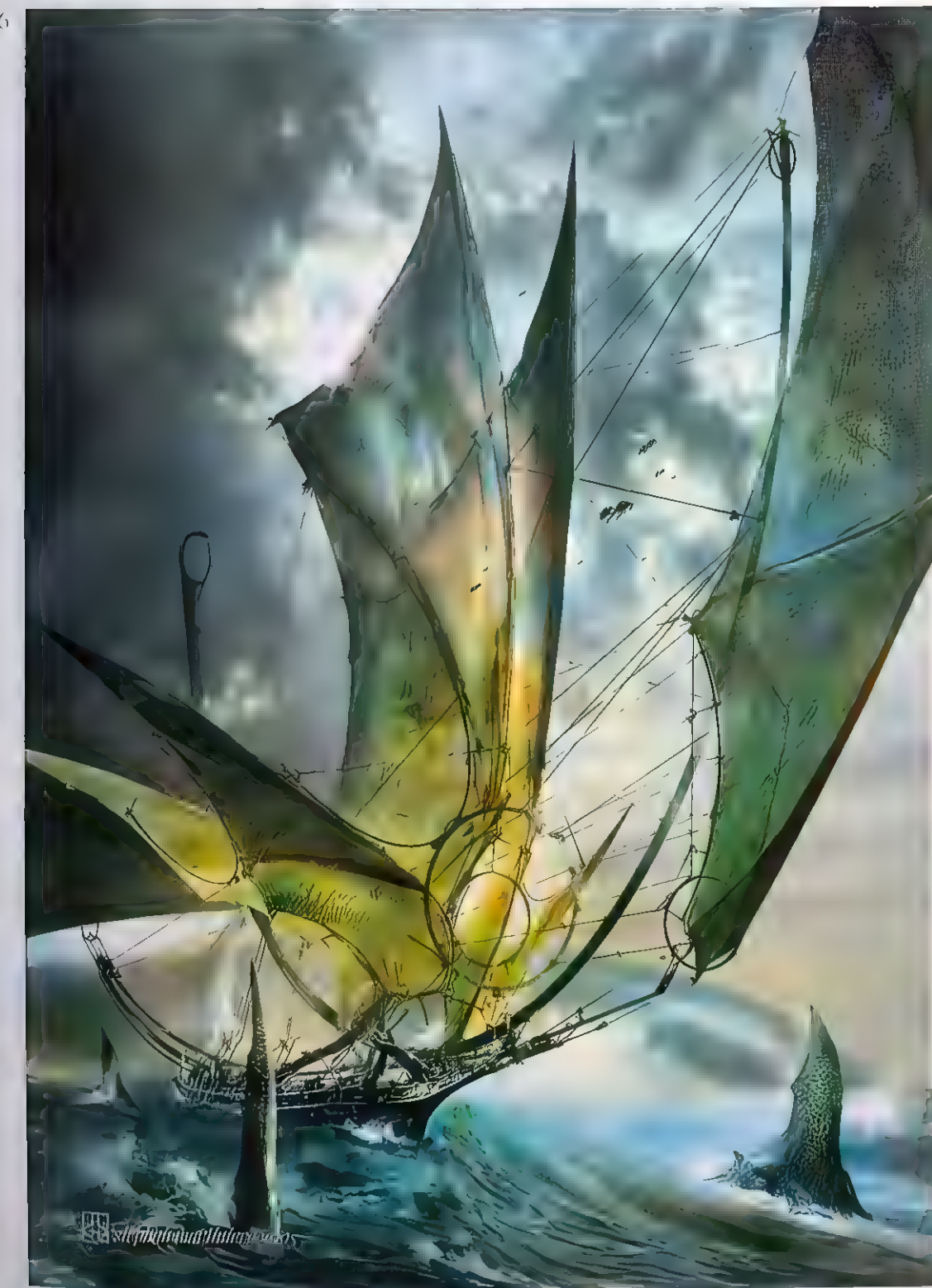
*artist:* Stephan Martiniere  
*art director:* Benedicte  
 Lombardo  
*client:* Univers Poche  
*title:* Skinner  
*medium:* Digital

7

*artist:* Manchu  
*client:* ISF Editions  
*title:* La Harpe des Etoiles  
*medium:* Acrylic  
*size:* 50cm x 65cm







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1  
*artist:* Richard Sardinha  
*art director:* Mike Chaney  
*client:* Necromancer Games  
*title:* Mesopotamia  
*medium:* Oil  
*size:* 24"x18"

2  
*artist:* Victoria Francés  
*art director:* Victoria Francés  
*client:* Norma Editorial  
*title:* Diabulus (Favole Vol. 2)  
*medium:* Color pencil  
*size:* 12"x16"

3  
*artist:* Melvyn Grant  
*art director:* Melvyn Grant  
*client:* The Art Book  
*title:* The Nubian Princess  
*medium:* Digital  
*size:* 21"x31"

4  
*artist:* Mark Zug  
*art director:* Matt Adelsperger  
*client:* Wizards of the Coast  
*title:* Crimson Blade  
*medium:* Oil  
*size:* 13"x16"









# Book

1  
*artist:* Adam Rex  
*art director:* Dawn Murin  
*client:* Wizards of the Coast  
*title:* Races of Destiny  
*medium:* Oil  
*size:* 23"x18"

2  
*artist:* Armel Gaulme  
*art director:* Armel Gaulme/  
 Anne-Catherine Boudet  
*client:* Adam Biro Jeunesse  
*title:* Merlin  
*medium:* Color inks/pencils  
*size:* 28cm x 42cm

3  
*artist:* Leo & Diane Dillon  
*art director:* David Saylor  
*client:* Scholastic  
*title:* Tales From Shakespeare  
*medium:* Acrylic on acetate  
*size:* 11 1/2"x15 1/4"

4  
*artist:* Leo & Diane Dillon  
*art director:* Connor Cochran  
*client:* Conlan Press  
*title:* The Last Unicorn  
*medium:* Acrylic & oil  
*size:* 12"x16 1/2"









1

artist: Ciruelo  
art director: Nele Schutz  
client: Piper Verlag  
title: E Scudo  
medium: Mixed/digital

2

artist: Gris Grimly  
art director: Gris Grimly  
client: Baby Tattoo Books  
title: Mad Hare  
medium: Ink & watercolor  
size: 9"x8"

3

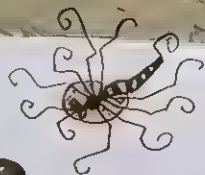
artist: Red Nose Studio  
art director: Iren Gallo  
client: Starscape Books  
title: The Borribles  
medium: Super sculpy/fabric

4

artist: Justin Sweet  
art director: Theo Berquist  
client: Conan Properties  
medium: Oil/digital

5

artist: Todd Lockwood  
art director: Hope Matthiessen  
client: COS Books  
title: The Highwayman  
medium: Digital  
size: 18"x13"









1  
*artist:* Robb Ruppel  
*client:* Bar Libres  
*title:* Rocket Boy  
*medium:* Digital  
*size:* 10"x10"

2  
*artist:* Ronny Vardy  
*art director:* Ronny Vardy  
*client:* Baby Tattoo Books  
*title:* Girls That Bite  
*medium:* Watercolor

3  
*artist:* James Jean  
*art director:* Irene Gallo  
*client:* Starscape Books  
*title:* The Green Futures  
 of Tycho  
*medium:* Digital

4  
*artist:* Dave McKean  
*art director:* Irene Gallo  
*designer:* Irene Gallo  
*client:* Tor Books  
*title:* Sleeping in Flame  
*medium:* Mixed  
*size:* 6"x8 1/2"









## Book

1

artist: Stephen Youll  
art director: Don Puckey  
client: Warner Books  
title: Scattered Suns  
medium: Mixed/digital  
size: 14"x12"

2

artist: John Harris  
art director: Irene Gallo  
client: Tor Books  
title: Armies of Memory  
medium: Oil on canvas  
size: 21"x30"

3

artist: John Harris  
art director: Nicholas Sica  
client: Bookspan  
title: Ports of Call  
medium: Oil on canvas  
size: 28"x42"

4

artist: Stephan Martiniere  
art director: Irene Gallo  
client: Tor Books  
title: Elantris  
medium: Digital



2



3









1  
*artist:* Kinuko Y. Craft  
*art director:* Judy Murello  
*client:* Berkley Books  
*title:* Old Magic  
*medium:* Oil over watercolor  
*size:* 23"x16"



2  
*artist:* Gregory Manchess  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* The Wizard  
*medium:* Oil on linen  
*size:* 30"x25"

3  
*artist:* Bruce Jensen  
*art director:* Judith Murello  
*client:* Ace Books  
*title:* For Those Who Fell  
*medium:* Digital

4  
*artist:* Kinuko Y. Craft  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* The Divided Crown  
*medium:* Oil over watercolor  
*size:* 15 1/4"x20"









1

*artist:* Adam Rex  
*art director:* Dawn Murin  
*client:* Wizards of the Coast  
*title:* Races of the Wild  
*medium:* Oil  
*size:* 23"x18"

2

*artist:* Adam Rex  
*art director:* Matt Adelsperger  
*client:* Wizards of the Coast  
*title:* The Farthest Reach  
*medium:* Oil  
*size:* 20"x15"

3

*artist:* Jon Sullivan  
*art director:* Matt Adelsperger  
*client:* Wizards of the Coast  
*title:* Spell Fire  
*medium:* Oil  
*size:* 13"x18"

4

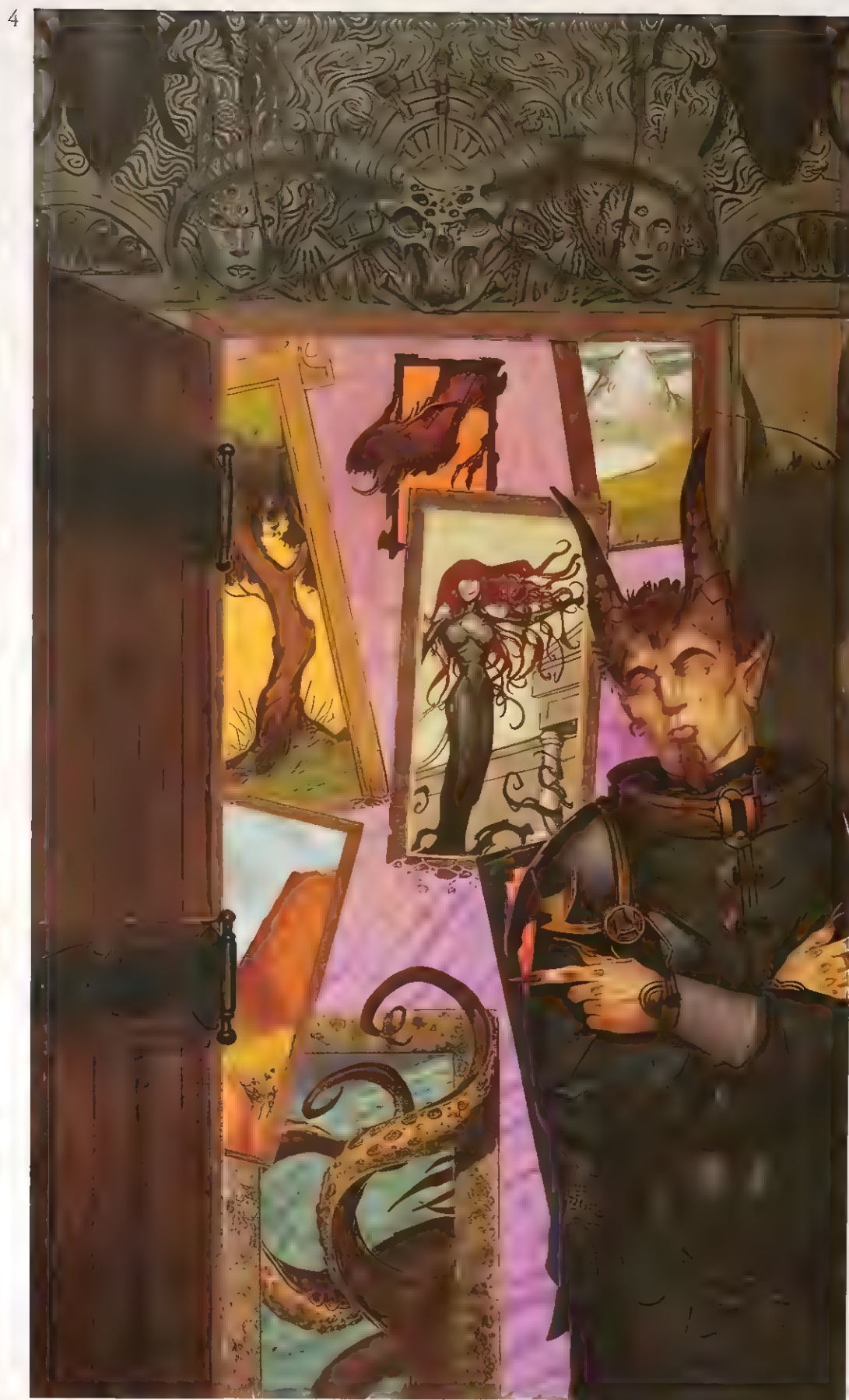
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*art director:* Sue Cook  
*client:* Malhavoc Press  
*title:* Beyond Countless  
 Doorways  
*medium:* Digital  
*size:* 7"x12"

5

*artist:* Luis Royo  
*art director:* Luis Royo  
*client:* Norma Editorial  
*title:* The Mist's Edge  
*medium:* Acrylic  
*size:* 24"x12"







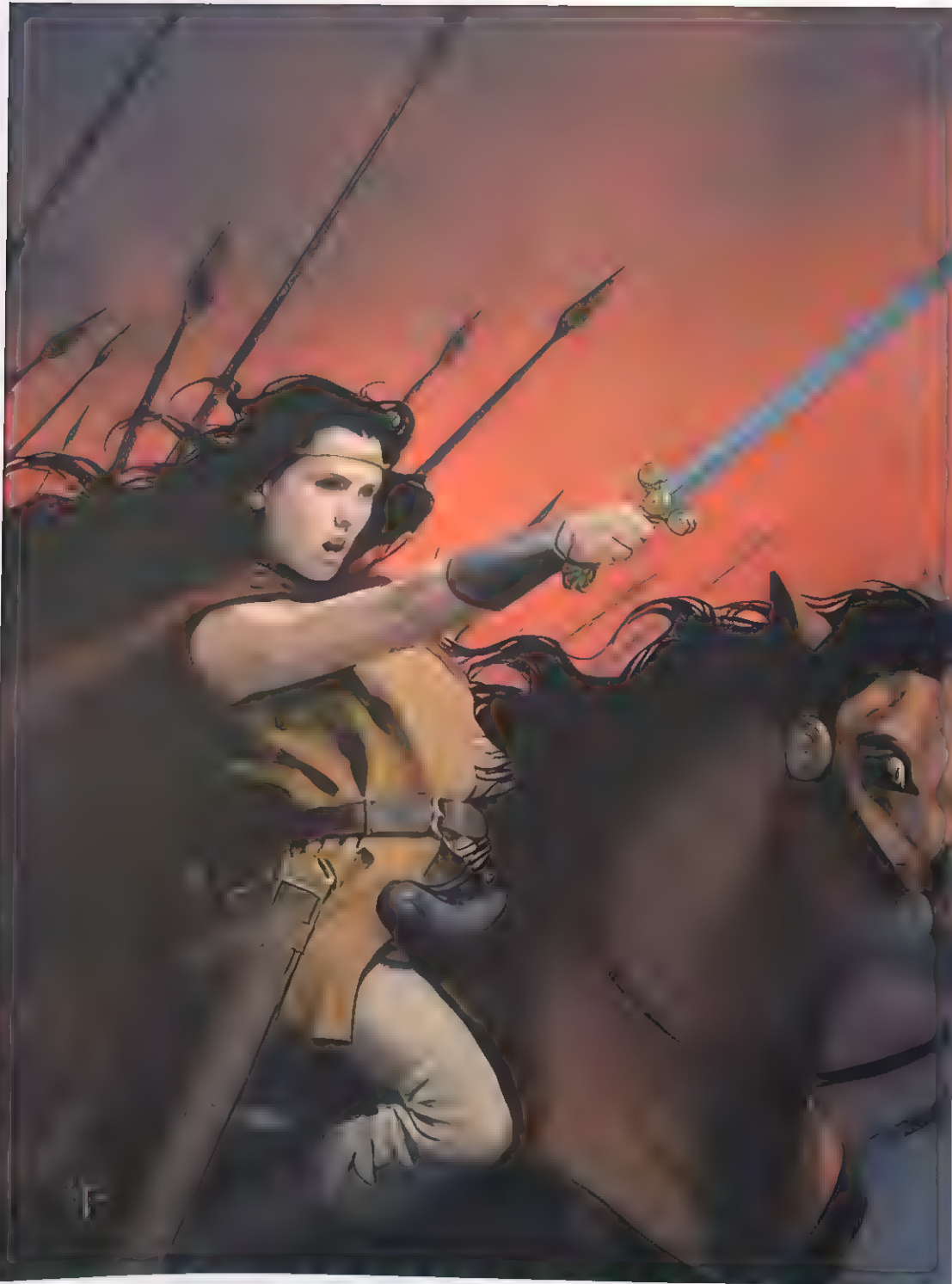


1  
*artist:* Jim & Ruth Keegan  
*client:* Wandering Star  
*title:* El Borak  
*medium:* Oil on canvas  
*size:* 30"x40"

2  
*artist:* Tristan Elwell  
*art director:* Kenneth Holcomb  
*client:* Random House  
*title:* Lady Ilena: Way of the Warrior  
*medium:* Oil on board  
*size:* 12"x16"

3  
*artist:* Greg Newbold  
*art director:* Mark Siegel  
*client:* Simon & Schuster  
*title:* Tree  
*medium:* Acrylic/mixed  
*size:* 9"x12"

4  
*artist:* Michael Komarck  
*art director:* Matt Adelsperger  
*client:* Wizards of the Coast  
*title:* The Binding Stone  
*medium:* Digital









1

artist: René Milot  
art director: Jason Zamajtuk  
client: Random House  
title: Island of the  
Blue Dolphins  
medium: Oil on canvas  
size: 13"x10"

2

artist: John Jude Palencar  
art director: Irene Gallo  
client: Tor Books  
title: Someplace to be Flying  
medium: Acrylic  
size: 28"x20"

3

artist: John Howe  
art director: Jane Johnson  
client: HarperCollins  
title: Soldier Son  
medium: Watercolor  
size: 37"x23"

4

artist: John Jude Palencar  
art director: Irene Gallo  
client: Tor Books  
title: Wild Reel  
medium: Acrylic  
size: 27"x19"



2







## B o o k

1

*artist:* Alejandro Terán  
*client:* Edge Entertainment  
*title:* Puppetland  
*medium:* Mixed/digital

2

*artist:* Jason Felix  
*art director:* Jason Felix  
*client:* In Your Face Publishing  
*title:* Modo Geisha  
*medium:* Mixed  
*size:* 10"x10"

3

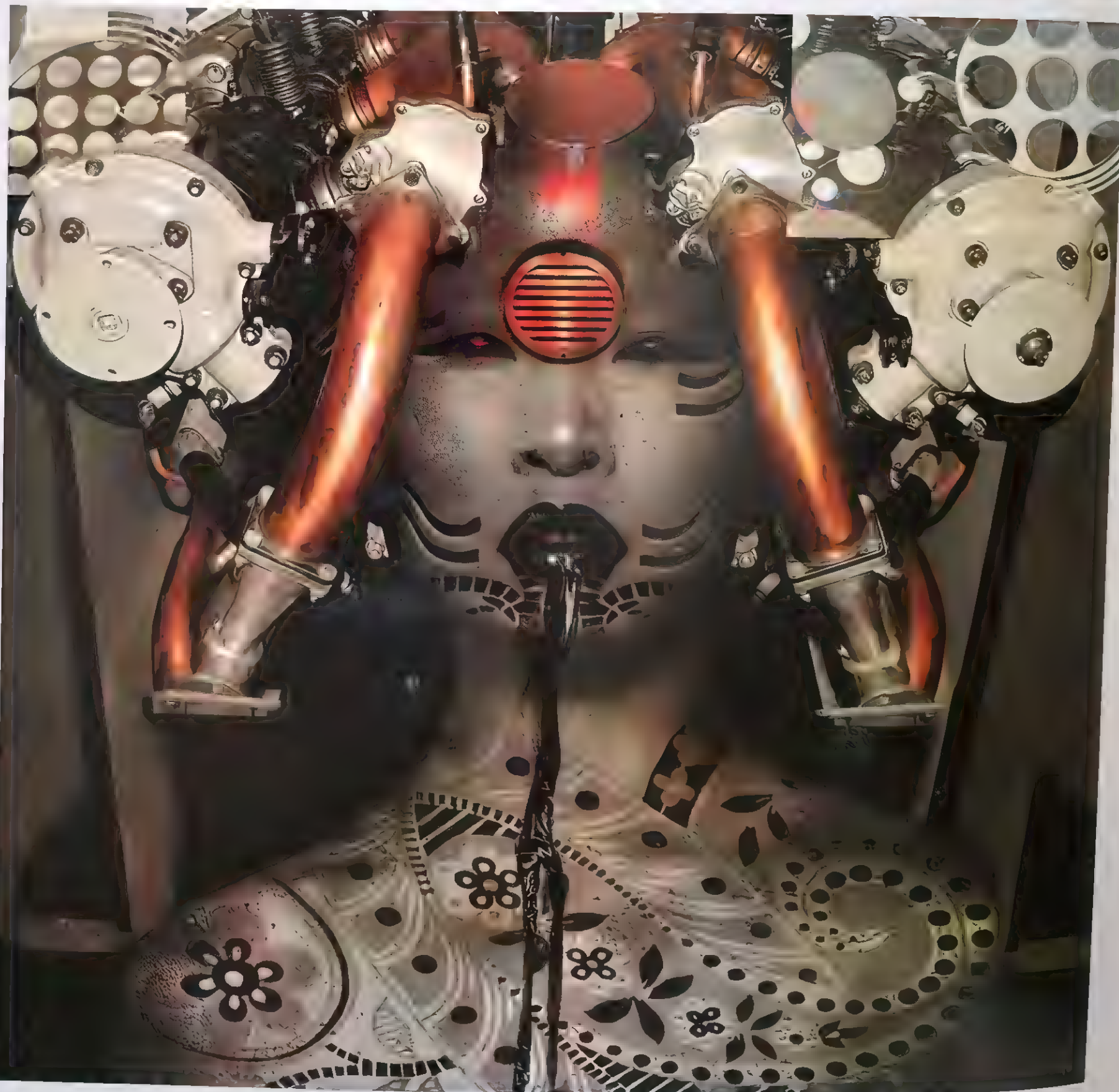
*artist:* Thomas Thiemeyer  
*art director:* Gerold Anrich  
*client:* Beltz & Gelberg  
*title:* The Magic Stones  
*medium:* Oil  
*size:* 20"x24"

4

*artist:* Jeff Soto  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Gil's All Fright Diner  
*medium:* Oil

5

*artist:* John Picacio  
*art director:* Jacob Weisman  
*client:* Tachyon  
*title:* The Cat's Pajamas  
*medium:* Mixed/digital  
*size:* 18"x12 1/2"









1

*artist:* Daarken  
*art director:* Robert Raper  
*client:* Wizards of the Coast  
*title:* Aerenal Elves  
*medium:* Digital  
*size:* 10"x8"

2

*artist:* Brom  
*art director:* Matt Adelsperger  
*client:* Wizards of the Coast  
*title:* Resurrection  
*medium:* Oil  
*size:* 30"x20"

3

*artist:* Paul Bonner  
*art director:* Theodore Bergquist  
*client:* RiotMinds  
*medium:* Watercolor  
*size:* 39cm x 54cm

1

2







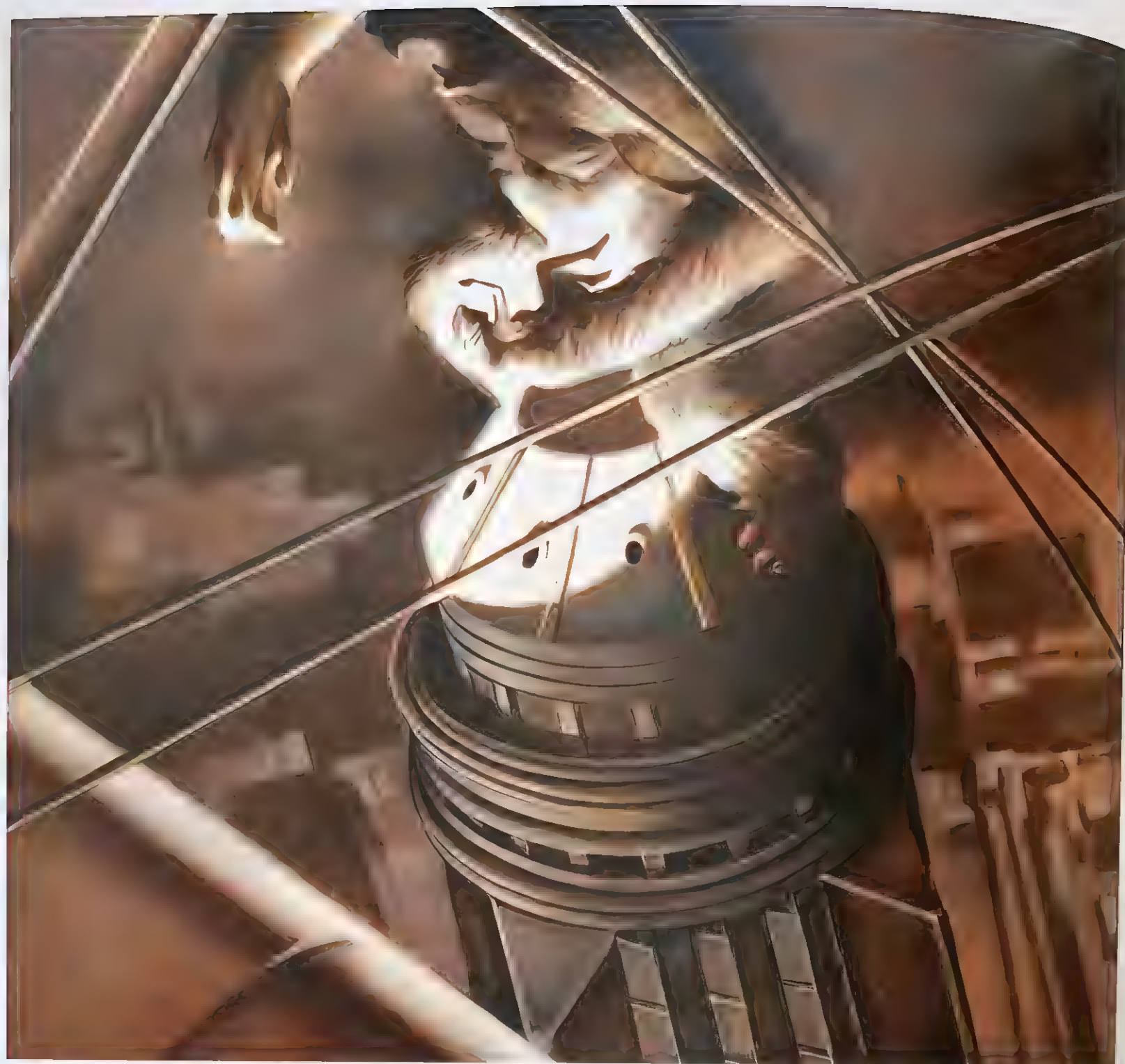


1  
*artist:* Joe DeVito  
*client:* DH Press  
*title:* Kong Atop the  
 Empire State Building  
*medium:* Oil  
*size:* 8"x8"

2  
*artist:* Joe DeVito  
*client:* DH Press  
*title:* Kong: King of Skull Island  
*medium:* Oil  
*size:* 35"x25"

3  
*artist:* Todd Lockwood  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Crystal Rain  
*medium:* Digital  
*size:* 20"x15"

4  
*artist:* James Gurney  
*title:* Chandara  
*medium:* Oil on canvas  
*size:* 52"x24"





3



4





1

artist: Dennis Nolan  
art director: Ann Diebel  
designer: Dennis Nolan  
client: Hyperion Books  
title: St. Francis of Assisi (The Angel)  
medium: Watercolor  
size: 10"x10"

2

artist: Glen Orbik  
art director: Max Phillips  
designer: Glen Orbik/Laurel Blechman  
client: Hard Case Crime  
title: Branded Woman  
medium: Oil  
size: 16"x22 1/2"

3

artist: Scott Fischer  
art director: Iren Gallo  
client: Tor Books  
title: Orphans of Chaos  
medium: Mixed  
size: 20"x24"

4

artist: Donato Giancola  
art director: Irene Gallo  
client: Tor Books  
title: The Ordinary  
medium: Oil on paper on panel  
size: 18"x28"



1

2



3

4







1  
*artist:* Richard Bernal  
*art director:* Richard Bernal  
*client:* Dutton  
*title:* Jag's New Friend  
*medium:* Oil *size:* 10<sup>1</sup>/<sub>2</sub>"x10<sup>1</sup>/<sub>2</sub>"

2  
*artist:* Paul Hess  
*client:* Frances Lincoln  
*title:* Slovenia [Hidden Tales From Eastern Europe]  
*medium:* Watercolor

3  
*artist:* Paul Hess  
*client:* Frances Lincoln  
*title:* Romania [Hidden Tales From Eastern Europe]  
*medium:* Watercolor

4  
*artist:* Greg Swearingen  
*art director:* Sammy Yuen  
*client:* Simon & Schuster  
*title:* My Teacher Is An Alien  
*medium:* Mixed *size:* 6<sup>1</sup>/<sub>2</sub>"x10"

5  
*artist:* Simon Bartram  
*art director:* Mike Jolley  
*client:* Templar  
*title:* Bob In the Cockpit [Man On the Moon]  
*medium:* Acrylics

6  
*artist:* Simon Bartram  
*art director:* Mike Jolley  
*client:* Templar  
*title:* Bob Goes Home [Man On the Moon]  
*medium:* Acrylics



1

3

2









1

artist: Sym 7  
art director: Dean Smith  
client: Orb Interactive  
title: The Chosen  
medium: Oil/digital size: 11"x14"

2

artist: Chris McGrath  
art director: Dave Stevenson  
client: Del Rey Books  
title: Iron Hand's Daughter  
medium: Digital size: 4"x7"

3

artist: Petar Meseldžija  
client: Museum Mohlmann/Realisten 04  
title: The Balance  
medium: Oil on canvas size: 35 1/2"x47 1/4"

4

artist: Linda Bergkvist  
title: The Boy With the Golden Hair  
medium: Digital size: 20cm x 30cm



2



3







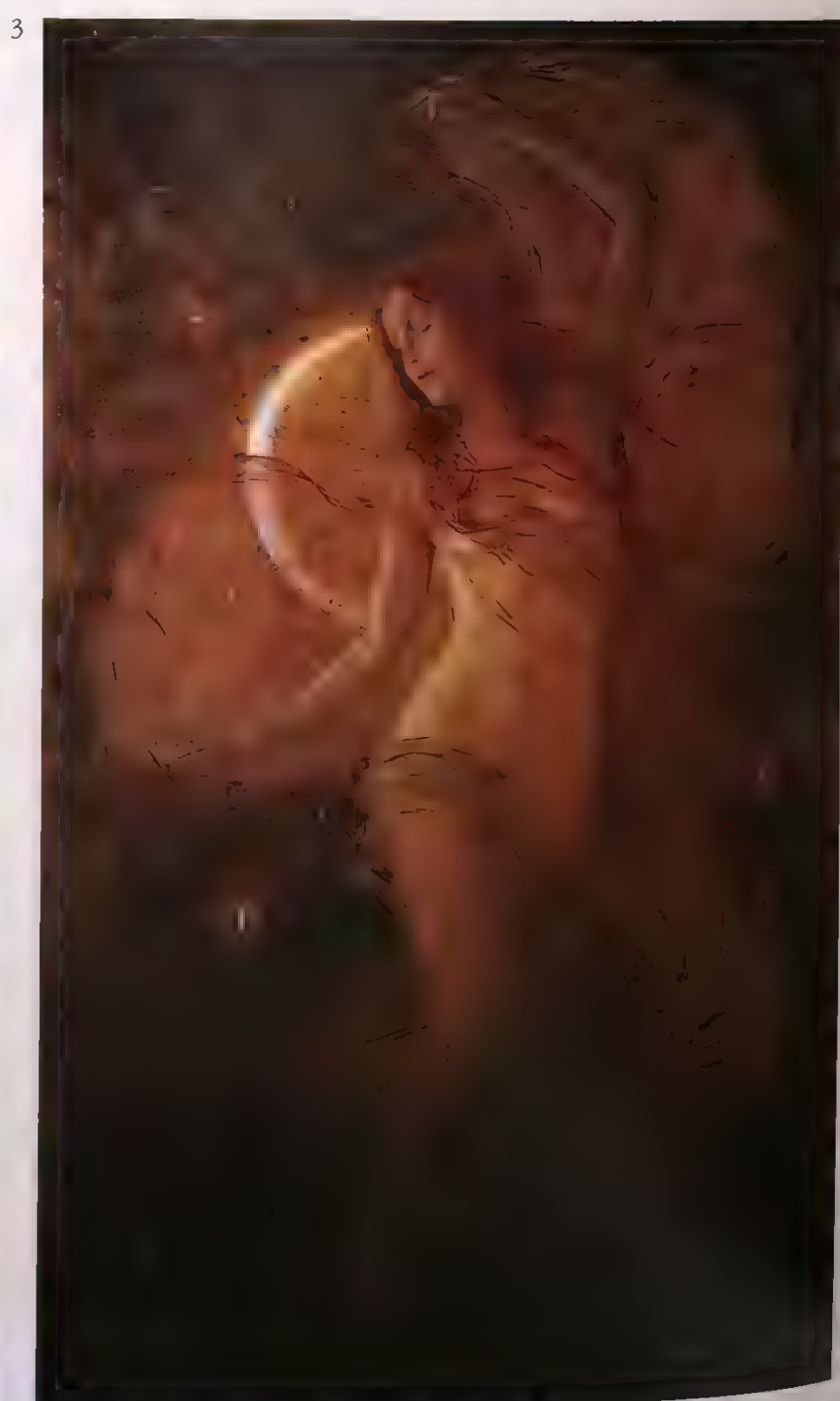
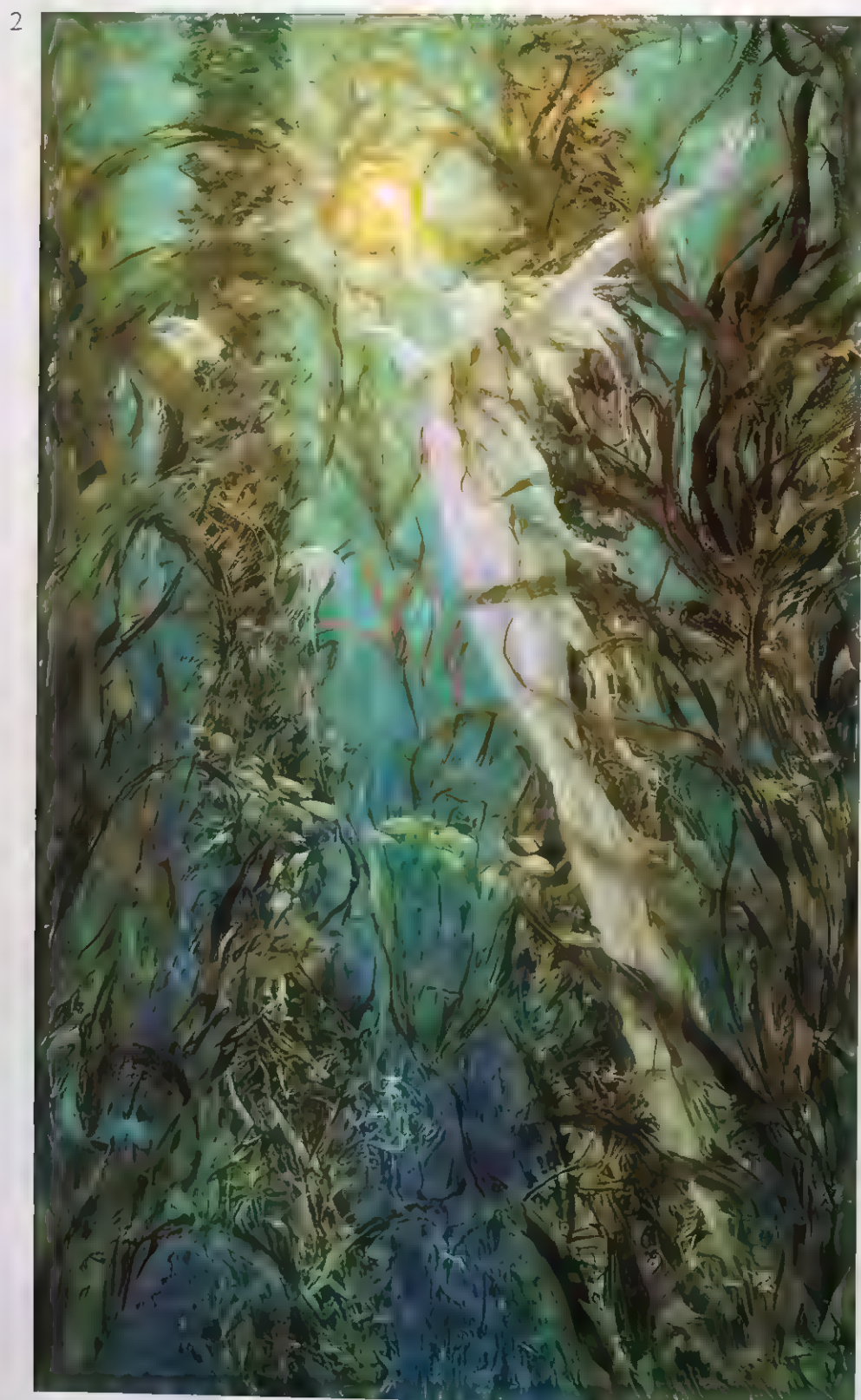


1  
*artist:* Omar Rayyan  
*art director:* Alessandra Balzer  
*client:* Hyperion  
*title:* Mistmantle  
*medium:* Watercolor  
*size:* 12"x12"

2  
*artist:* Marc Fishman  
*art director:* Matt Adelsperger  
*client:* Wizards of the Coast  
*title:* Queen of the Depths  
*medium:* Oil on canvas  
*size:* 4'x6'

3  
*artist:* Marc Fishman  
*art director:* Angi Sullins  
*client:* Duirwaigh Publishing  
*title:* Luna Ascending  
*medium:* Oil  
*size:* 24"x36"

4  
*artist:* Gary Gianni  
*art director:* Marcelo Anciano  
*client:* Wandering Star  
*title:* Conan Vol. II  
*medium:* Oil  
*size:* 30"x40"









1

artist: Tony DiTerlizzi  
art director: Dan Potash  
client: Simon & Schuster  
title: The Wrath of Mulgarath  
medium: Gouache  
size: 20"x18"

2

artist: Matt Wilson  
client: Privateer Press  
title: Adventure Express  
medium: Oil on board  
size: 46"x24"

3

artist: Lewis Lavoie  
art director: Charles McCown  
client: Apologetics Press  
title: Bounty Hunter  
medium: Oil  
size: 48"x24"

4

artist: Douglas Smith  
art director: Brenden Hitt  
designer: Brenden Hitt  
client: HarperCollins/Regan Books  
title: Mirror, Mirror  
medium: Scratchboard & watercolor  
size: 9"x13"









1  
*artist:* Raymond Swanland  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Tyranny of the Night  
*medium:* Digital

2  
*artist:* Donato Giancola  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Elegy For Darkness:  
 The Lady of Shalott  
*medium:* Oil on paper  
*size:* 58"x46"

3  
*artist:* Gordon Crabb  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* The Iron Tree  
*medium:* Oil  
*size:* 14"x23"



2



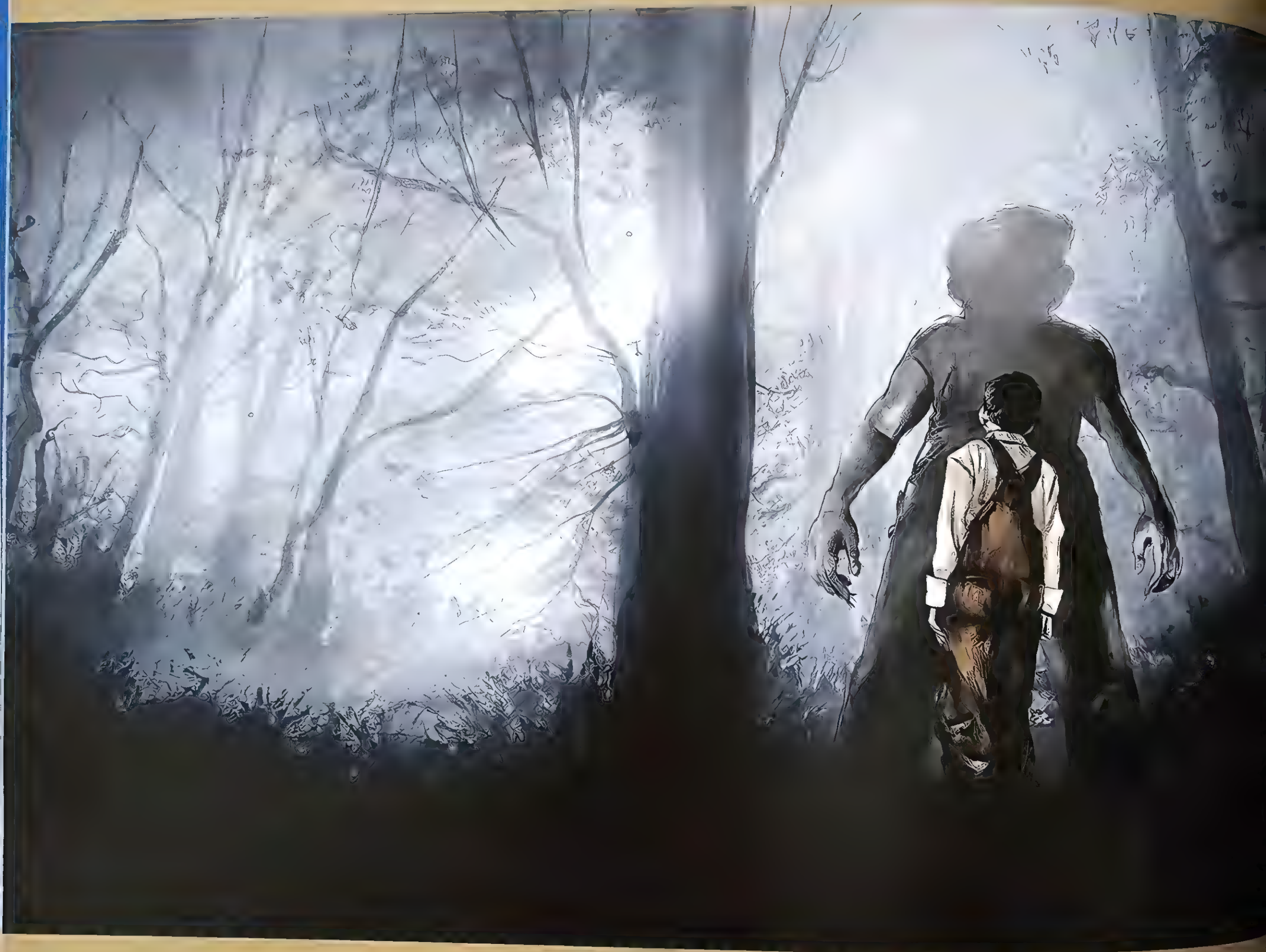






COMICS

Gold Award



artist: Greg Ruth

art director: Shawna Gore designer: Darin Fabrick client: Dark Horse Comics title: Freaks of the Heartland medium: Mixed size: 13 x 10 1/2



COMICS

*Silver Award*



# DEEP SLEEPER

HESTER & HUDDLESTON

artist: Mike Huddleston

designer: Mike Huddleston client: Image Comics title: Deep Sleeper #5 medium: Mixed/digital



1

artist: Greg Ruth  
art director: Shawna Gore/Scott Allie  
designer: Darin Fabrick  
client: Dark Horse Comics  
title: Freaks of the Heartland #4  
medium: Mixed  
size: 6 1/2"x10 1/2"

2

artist: Greg Staples  
art director: Andy Diggle  
client: 2000AD  
title: The Duo Out West  
medium: Acrylic

3

artist: Greg Staples  
art director: Alan Barnes  
client: Rebellion  
title: Judge Death Takes a Trip  
medium: Ink/digital

4

artist: Greg Staples  
art director: Matt Smith  
client: Rebellion  
title: Judge Dredd Vs Judge Death  
medium: Acrylic



2



3









1

artist: Robb Ruppel  
client: Bar Libres  
title: Backdoor to Blackmail  
medium: Digital  
size: 9"x15"

2

artist: Ken Meyer, Jr.  
client: Image Comics  
title: An Eye For An Eye  
medium: Watercolor  
size: 30"x20"

3

artist: Michael Wm. Kaluta  
art director: Scott Allie  
client: Dark Horse Comics  
title: Hellboy™ Weird Tales #8  
medium: Ink & watercolor  
size: 11"x16"

4

artist: Glen Orbik  
art director: Teal Chimblo/  
Charles Hancock  
designer: Glen Orbik/  
Laurel Blechman  
client: Penny-Farthing Press  
title: The Victorian #22  
medium: Oil  
size: 12 1/2"x18 1/2"

5

artist: Nilson  
title: Astro [page 5]  
medium: Mixed  
size: 25cm x 36cm

6

artist: Steve Rude  
client: Dark Horse Comics  
title: Moth #1 [cover]  
medium: Nupastel  
size: 18"x24"



1



2



3



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4



5



6





1

artist: Jon Van Fleet  
art director: Kevin Kiniry  
client: DC Comics  
title: Mr. Freeze  
medium: Mixed  
size: 7"x7"



2

artist: Aaron McBride  
client: Dark Horse Comics  
title: Visionaries  
medium: Digital  
size: 11"x17"

3

artist: Raymond Swanland  
art director: Matt Alford  
client: TokyoPop  
title: The Reckoning  
medium: Digital

4

artist: Kent Williams  
art director: Shelly Bond  
client: DC Comics/Vertigo Comics  
title: Blood [interior page]  
medium: Mixed  
size: 11"x15"



2

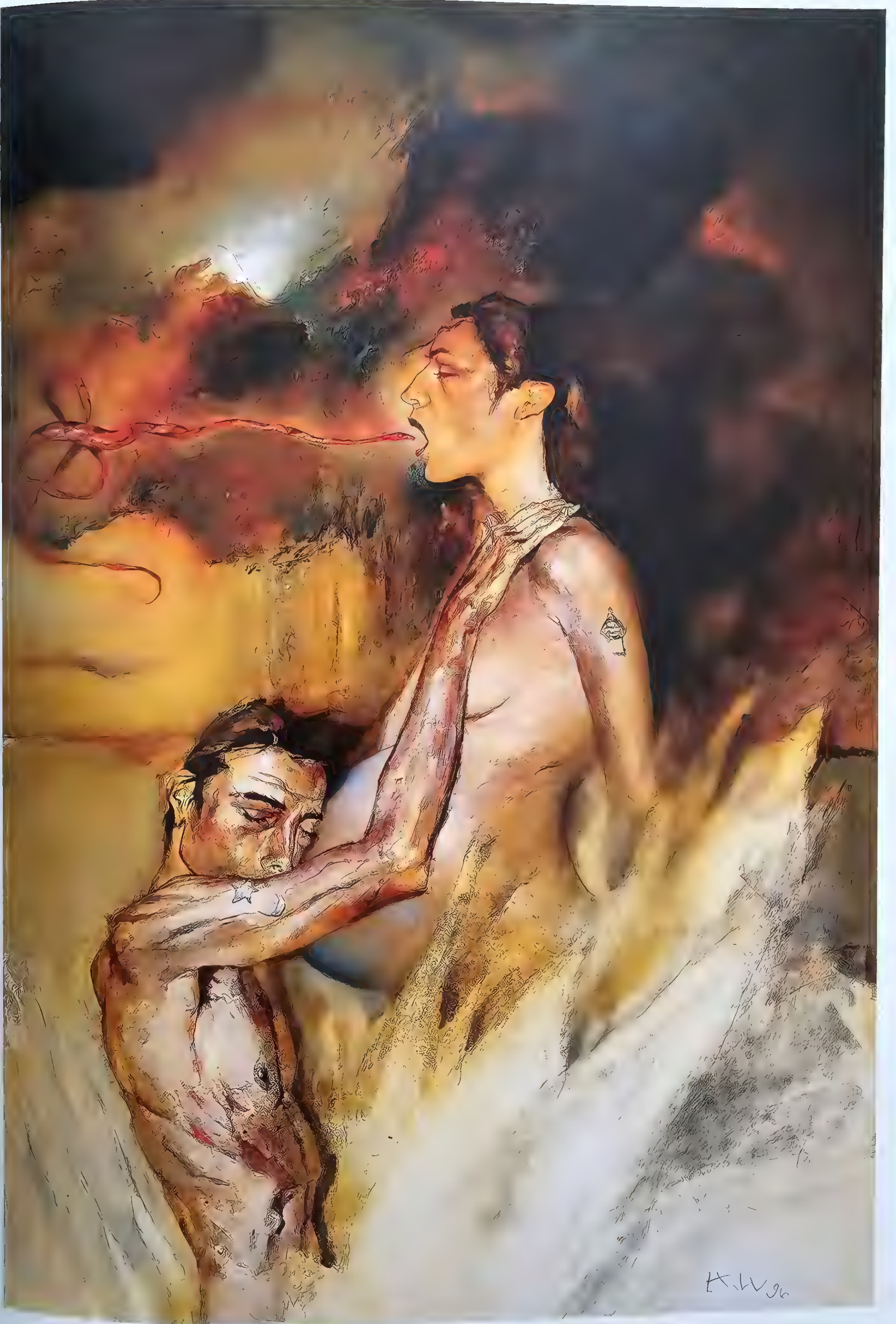
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3

Mr. Freeze TM & © 2004 DC Comics. All Rights Reserved. Used with permission





H.W. 96



1

artist: Brandon Peterson  
art director: Ralph Macchio  
designer: Brandon Peterson  
client: Marvel Comics  
title: Ultimate X-Men #49  
medium: Pencil/digital  
size: 7"x10 1/2"

2

artist: Juvaun Kirby/  
Steve Firchow  
art director: Jim McLauchlan  
designer: Chaz Riggs  
client: Top Cow Productions  
title: Moritana  
medium: Digital  
size: 11"x17"

3

artist: Joe Jusko  
art director: Joe Jusko  
client: Harris Publications, Inc.  
title: Vampirella  
medium: Acrylic  
size: 22"x28"

4

artist: Gary L. Freeman  
art director: Kevin Eastman  
client: Heavy Metal Magazine  
title: In the Sewers  
medium: Digital  
size: 12"x16"

2



3









1

artist: Michael Wm. Kaluta  
art director: Maria Heuhner  
client: DC Comics/Vertigo  
title: Lucifer #56  
medium: Ink & watercolor  
size: 11"x16"

2

artist: Charles Vess  
art director: Irene Gallo  
designer: Charles Vess  
client: Tor Books  
title: The Book of Ballads  
medium: Ink on board

3

artist: Frank Cho  
designer: Frank Cho  
colorist: Laura Depuy Martin  
client: Marvel Comics  
title: Marvel Knights:  
Spider-Man #5  
medium: Ink/digital  
size: 14"x21"

4

artist: Farzad Varahramyan  
art director: Dave Wilkins  
client: Dark Horse Comics  
title: El Zombo  
medium: Digital  
size: 10"x15"

5

artist: Frank Cho  
designer: Frank Cho  
colorist: Dave Stewart  
client: Dark Horse Comics  
title: Hellboy™  
Weird Tales #6  
medium: Ink/digital  
size: 14"x21"





2

"...LOUD THE WIND WAS HEARD TO SOUND  
AND AN EARTHQUAKE ROCKED THE FLOOR."



3



Spider-Man, Dr. Octopus, and all other characters TM & © 2004 Marvel Enterprises, Inc. All Rights Reserved

4



5



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1

artist: Mike Huddleston  
 designer: Mike Huddleston  
 client: Image Comics  
 title: Deep Sleeper #3  
 medium: Mixed/digital

2

artist: Gary Gianni  
 client: King Features Syndicate  
 title: Prince Valiant  
 medium: Ink on board  
 size: 13"x20"

3

artist: Eric Powell  
 client: Dark Horse Comics  
 title: The Goon: Vampire Dame  
 medium: Oil on canvas  
 size: 24"x36"

4

artist: Eric Powell  
 client: Dark Horse Comics  
 title: The Goon: Heaps of Ruination  
 medium: Oil on canvas  
 size: 24"x36"



2

3







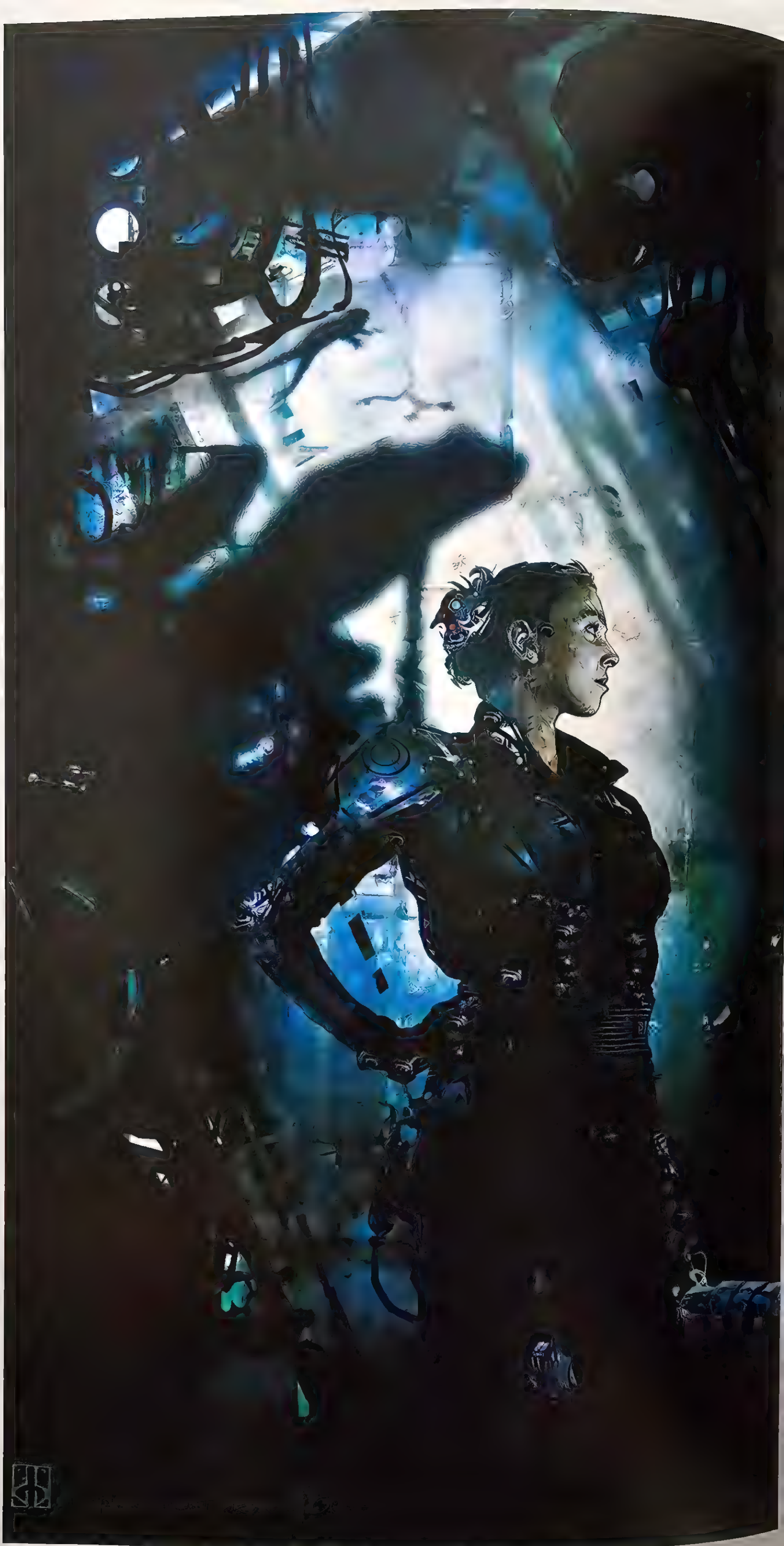


1

*artist:* Stephan Martiniere  
*art director:* Courtney Huddleston  
*client:* Penny-Farthing Press  
*title:* Para 5  
*medium:* Digital

2

*artist:* Joe Jusko  
*art director:* Joe Jusko  
*client:* Top Cow Productions  
*title:* Tomb Raider  
*medium:* Acrylic  
*size:* 14"x22"











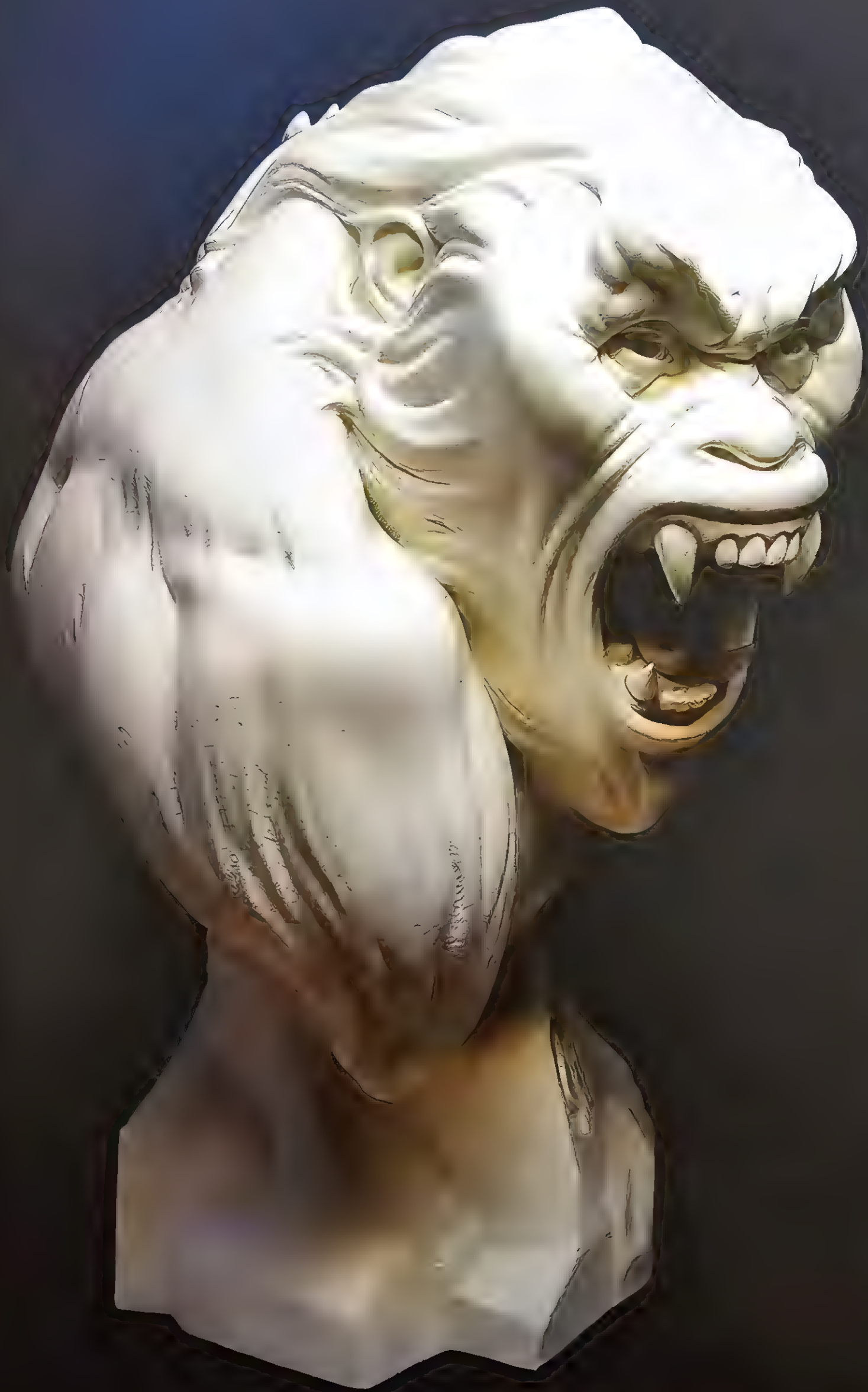
artist: Lawrence Northey

designer: Lawrence Northey | <http://www.roboart.net> | title: Quan Yin | medium: Metal (fiberglass pillow) | size: 54"



D I M E N S I O N A L

*Silver Award*



*artist:* Ryan K. Peterson

*art director:* Michael R. Todd/Ryan K. Peterson *client:* Secret Lab Studios *title:* Frightful Yeti *medium:* Resin *size:* 10" x 10" x 10"



## Dimensional

1

*artist:* Thomas S. Kuebler  
*title:* Hobgoblin  
*medium:* Polymer clay/mixed  
*size:* 25"h x 15"w

2

*artist:* David Renn/Cheryl Newton  
*art director:* John Cox  
*client:* Creatures On Tour  
*title:* Snowman  
*medium:* Silicone & fur  
*size:* 6'10"h

3

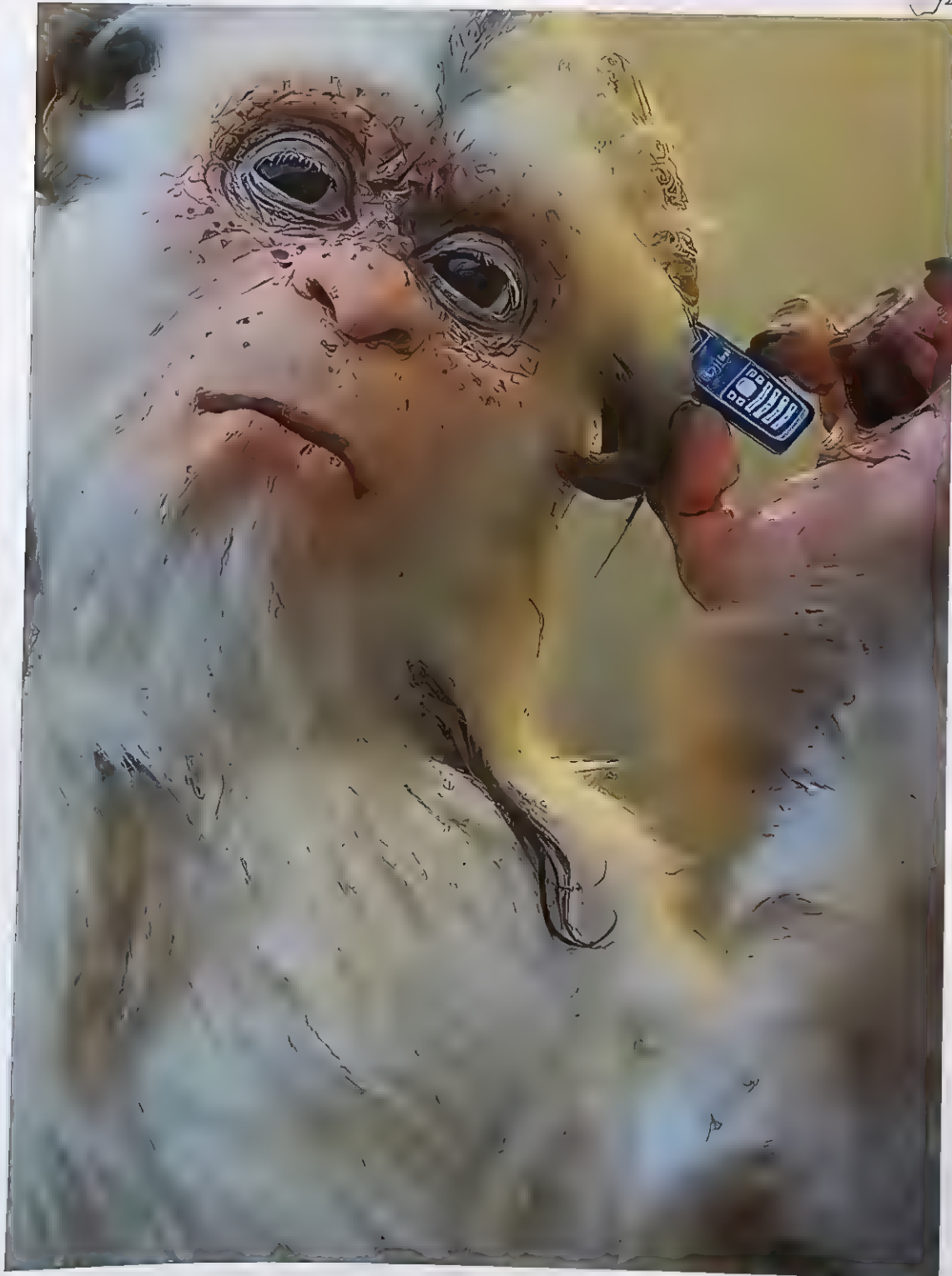
*artist:* David Renn  
*title:* Homo Digitalis  
*medium:* Urethane  
*size:* 14"h x 17"w

4

*artist:* Thomas S. Kuebler  
*title:* Chaney's Phantom  
*medium:* Silicone/mixed  
*size:* Life-size



2



3









1  
*artist:* Jonathan Matthews  
*art director:* Jim Fletcher  
*designer:* Tim Sale  
*client:* DC Direct  
*title:* Batman Black & White  
*medium:* Resin  
*size:* 7"h

2  
*artist:* Barsom  
*art director:* Ed Bolkus  
*designer:* Barsom  
*client:* DC Direct  
*title:* Zatanna  
*medium:* Wax  
*size:* 6"h

3  
*artist:* Tim Holter Bruckner  
*art director:* Georg Brewer  
*designer:* Jim Lee  
*client:* DC Direct  
*title:* Superman  
*medium:* Painted resin  
*size:* 9 1/2"h x 5"w

4  
*artist:* Tim Holter Bruckner  
*art director:* Georg Brewer  
*designer:* Alex Ross  
*client:* DC Direct  
*title:* Bizarro  
*medium:* Painted resin  
*size:* 6 1/2"h

5  
*artist:* Tim Holter Bruckner  
*art director:* Georg Brewer  
*designer:* Frank Miller  
*client:* DC Direct  
*title:* Joker  
*medium:* Painted resin  
*size:* 7"h

6  
*artist:* Tim Holter Bruckner  
*art director:* Georg Brewer  
*designer:* Frank Miller  
*client:* DC Direct  
*title:* Dark Knight  
*medium:* Painted resin  
*size:* 7"h





3



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4



Bizarro™ & © 2004 DC Comics. All Rights Reserved. Used with Permission.

5



The Joker™ & © 2004 DC Comics. All Rights Reserved. Used with Permission.

6



Batman™ & © 2004 DC Comics. All Rights Reserved. Used with Permission.



# Dimensional

1  
*artist:* Spencer Davis  
*client:* www.bootybabear.com  
*title:* Desert Rose  
*medium:* Resin

2  
*artist:* Dave Cortés  
*art director:* Randy Falk  
*designer:* Dave Cortés  
*colorist:* Brandy Anderson  
*client:* NECA  
*title:* Gale [Sin City]  
*medium:* Resin  
*size:* 12"h

3  
*artist:* Angela Giovanna Loroux  
*designer:* Angela Giovanna Loroux  
*title:* Morrigan  
*medium:* Polymer clay/mixed  
*size:* 22"h

4  
*artist:* Sam Greenwell  
*designer:* Sam Greenwell  
*client:* Greenwell Studios  
*title:* Calliope  
*medium:* Resin  
*size:* 10"h









1

artist: Tony DeBartolis  
 photographer: Jeff Gross  
 title: Humpty Delverto's Garden of  
 Unearthly Delights  
 medium: Mixed  
 size: 22"h x 24"w

2

artist: Marc Goodrich  
 title: Brian and His Girl  
 medium: Roma clay

3

artist: Randy Hand  
 title: Metamorph-Fish  
 medium: Super sculpey, resin  
 size: 7"h x 5"w

4

artist: Gary A. Lippincott  
 art director: Robert Vansickle  
 client: Distinctive Collections, Inc.  
 title: Ring Dwarfs  
 medium: Bronze  
 size: 14"h x 16"w

5

artist: David Renn  
 art director: John Cox  
 client: Creatures on Tour  
 title: Gillman  
 medium: Plasticene  
 size: 6'7"h

6

artist: Son Duong  
 client: Hyperlite Mfg.  
 title: Parks  
 medium: Pencil/digital/mixed  
 size: 62"h x 19"w

7

artist: Sandra Little  
 photographer: Dean Barnes  
 title: Gargoyle  
 medium: Mixed  
 size: 4'h x 2'w









1

artist: Dave Cortés  
art director: Randy Falk  
designer: Dave Cortés  
colorist: Brandy Anderson  
client: NECA  
title: Captain Jack Sparrow  
medium: Resin  
size: 18"h

2

artist: Dave Pressler  
title: Automated Pirate  
medium: Resin  
size: 9 1/2"h x 6 1/2"w

3

artist: Virginia Lee  
title: A Call In the Night  
medium: Super sculpey/acrylic  
size: 5 1/2"h

4

artist: Paul Harding  
art director: Mez  
designer: Paul Harding  
client: Mexco Toyz  
title: Extreme Hellboy™  
medium: Vinyl  
size: 10"h



2



3







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## Dimensional

1

artist: Lawrence Northey  
client: Janet Palmaccio  
title: USA Star 1: American Hero  
medium: Metal/glass/fiberglass  
size: 31"h

2

artist: Michael R. Todd/  
Gentle Giant Studios  
art director: Michael R. Todd  
client: Secret Lab Studios  
title: Kipling McKay  
medium: Bronze  
size: 18"h

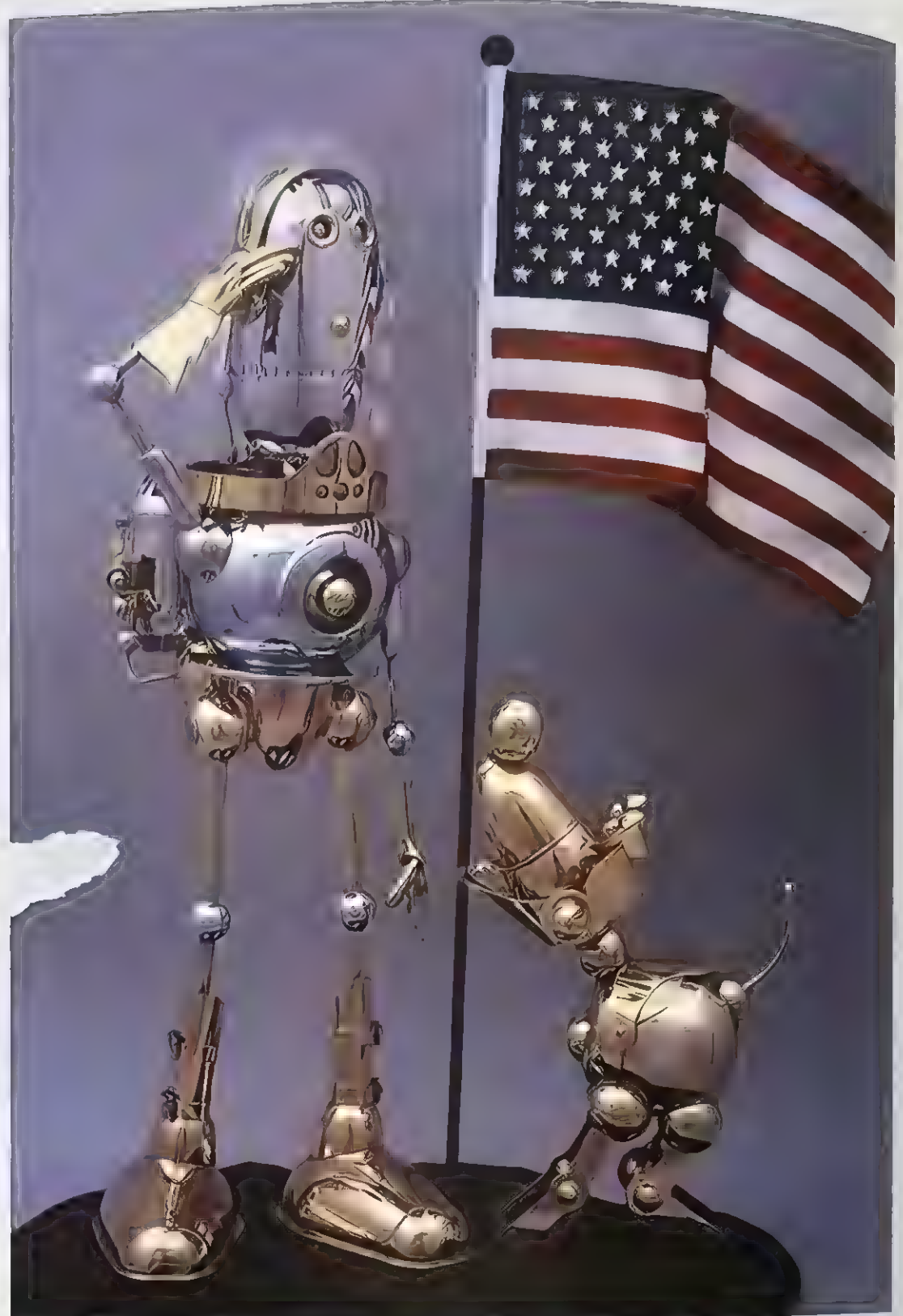
3

artist: Jonathan Matthews  
art director: Ken Lilly  
client: Palisades Tous  
title: Destro  
medium: Wax/plastic  
size: 6"h

4

artist: Tim Holter Bruckner  
client: The Art Farm, Inc.  
title: He Who Laughs Last  
medium: Painted resin  
size: 19"h x 5"w

2



3









EDITORIAL  
*Gold Award*



Artist: Thomas I. Fluharty

1992 Mr. Hillary Clinton For a Takeover - cartoon: Austin on Bristol - 1992-1994



EDITORIAL  
*Silver Award*



*artist:* Shaun Tan

*art director:* Michael Killalea/Shawn Tan *client:* The Bulletin *title:* Summer Rading Guide *medium:* Oil *size:* 40cm x 60cm



1  
*artist:* Thomas L. Fluharty  
*title:* Bushie the Kid  
*medium:* Acrylic  
*size:* 11"x14"

2  
*artist:* Tariq Raheem  
*art director:* Kevin Eastman  
*designer:* Tariq Raheem  
*client:* Heavy Metal  
*title:* Battle Angel  
*medium:* Digital  
*size:* 15"x18"

3  
*artist:* Peter Scanlan  
*art director:* Minh Unong  
*client:* The Village Voice  
*title:* Will Vote For Food  
*medium:* Digital  
*size:* 11"x14"

4  
*artist:* Alex Ross  
*art director:* Ted Keller  
*client:* The Village Voice  
*title:* Sucking Democracy Dry  
*medium:* Gouache









1

artist: Janet Woolley  
art director: Tom Staebler  
designer: Scott Anderson  
client: Playboy Magazine  
title: Detroit Death City

2

artist: Marco Ventura  
art director: Tom Staebler  
designer: Rob Wilson  
client: Playboy Magazine  
title: The Agony & Ecstasy of  
Alexander Shulgin

3

artist: Tifenn Python  
art director: Tom Staebler  
designer: Tom Staebler  
client: Playboy Magazine  
title: Are Dreams Faster Than  
the Speed of Light

4

artist: Pat Andrea  
art director: Tom Staebler  
designer: Tom Staebler  
client: Playboy Magazine  
title: Powder

5

artist: Dave McKean  
art director: Tom Staebler  
designer: Tom Staebler  
client: Playboy Magazine  
title: St. Mark's Day



2



3





4



5





1

artist: Cheryl Griesbach/  
Stanley Martucci  
art director: Minh Unong  
designer: Ted Keller  
client: The Village Voice  
title: The Evil That Al Doeth  
medium: Oil on board  
size: 11"x14"

2

artist: Howard Lyon  
art director: Lisa Chido  
client: Paizo Publishing  
title: Dark Stalker  
medium: Digital  
size: 8<sup>1</sup>/<sub>2</sub>"x11<sup>1</sup>/<sub>4</sub>"

3

artist: Jim Nelson  
art director: Robin Demougeot  
client: Weekly Reader  
title: Grendel  
medium: Digital  
size: 6"x9"

4

artist: Chris Spollen  
art director: Courtney  
Eltringhally  
client: Penthouse  
title: Shocking Sex  
medium: Mixed/digital  
size: 16"x20"

5

artist: Yoshihito Tomobe  
client: Vibes Magazine  
title: Angel Cross  
medium: Acrylic  
size: 9"x12"





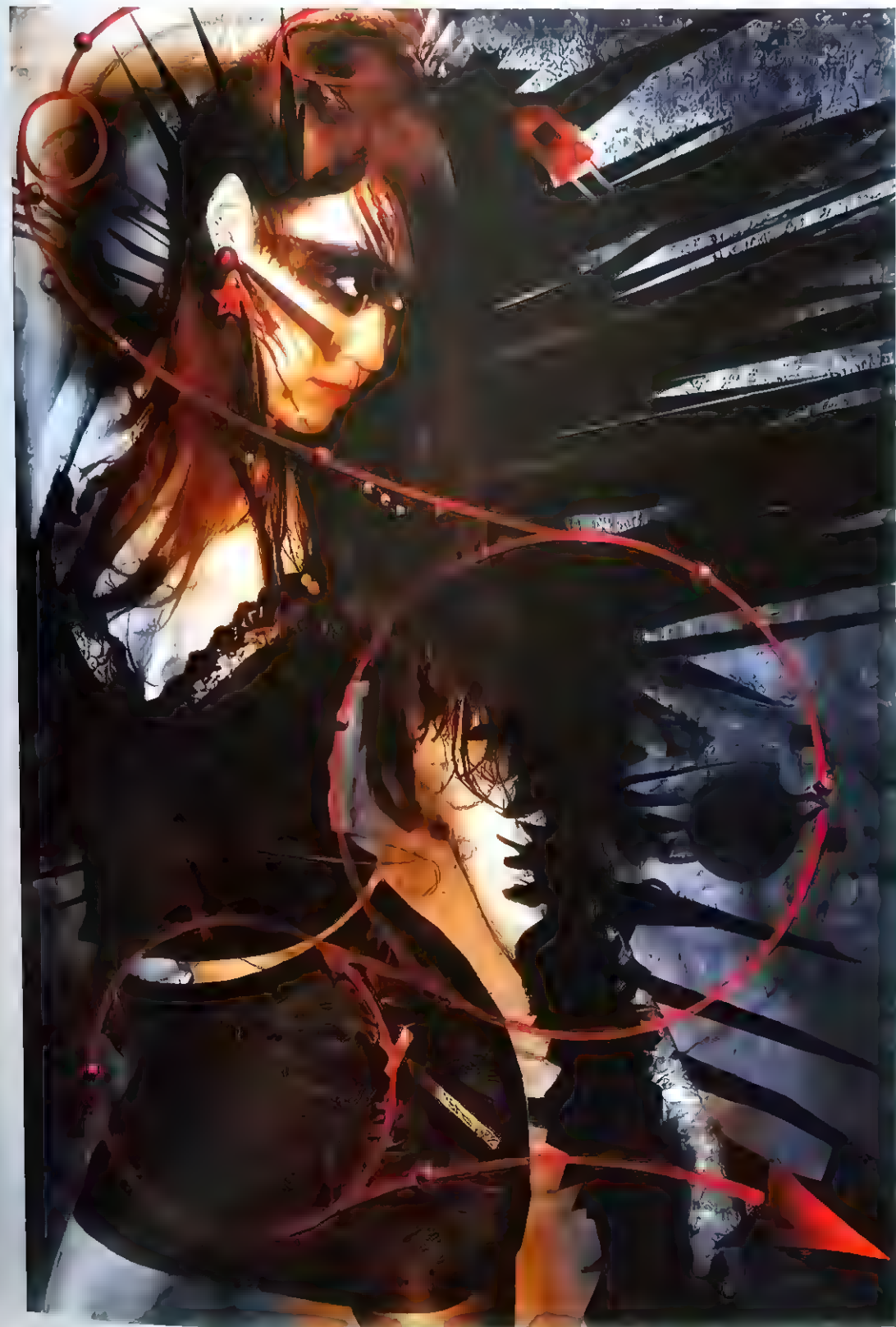
2



3



4



5





1

artist: Manchu  
client: Folio SF  
title: Norstilia  
medium: Acrylic  
size: 50cm x 65cm

2

artist: Erik Siador  
art director: John Carr  
client: [www.yowhathappenedtopeace.org](http://www.yowhathappenedtopeace.org)  
title: Monkeys On Our Back  
medium: Ink/silkscreen  
size: 45"x15"

3

artist: John Picacio  
art director: Mark Mahorsky  
client: Texas Parks & Wildlife Magazine  
title: The Second Hunt  
medium: Mixed/digital  
size: 9"x12"

4

artist: Sally Wern Comport  
art director: Elizabeth Lankes  
client: Security Management  
title: Delivering the Goods  
medium: Mixed  
size: 8 1/2"x11 1/2"

5

artist: Greg Horn  
art director: Dan Reily  
client: Toyfare Magazine  
title: Halo 2: I Hate Flood Critters  
medium: Digital

6

artist: Todd Lockwood  
art director: Mike Meyer  
client: Atari  
title: Zhai  
medium: Digital  
size: 15"x20"



2









1  
*artist:* Jeff Faerber  
*art director:* Deb Kory  
*client:* Tikkun Magazine  
*medium:* Mixed  
*size:* 10"x13"

2  
*artist:* David Christiana  
*art director:* Chiara Caballero  
*designer:* Chiara Caballero  
*client:* Ornithopter  
*title:* Ludd's Monster  
*medium:* Oil  
*size:* 23"x14"

3  
*artist:* Joseph Daniel Fiedler  
*art director:* Billie Bishop  
*client:* Arizona Highways Magazine  
*title:* Deer Drive  
*medium:* Mixed  
*size:* 11"x17"

4  
*artist:* Philip Straub  
*client:* Fantasy Magazine  
*title:* Where Fears Roam  
*medium:* Digital  
*size:* 28"x16"





3



4





1

artist: Patrick Arrasmith  
art director: Carl Gnam  
client: Realms of Fantasy  
title: Glass Casket  
medium: Scratchboard/digital  
size: 8"x11"

3

artist: Nathan Hale  
art director: Ron McCutchan  
client: Cricket Magazine  
title: Dog Shrine Caper  
medium: Acrylic  
size: 16"x20"

2

artist: Richard Bernal  
art director: Tony Jacobson  
designer: Richard Bernal  
client: Spider Magazine  
title: Popcorn Wizard  
medium: Oil  
size: 6"x14"

4

artist: Omar Rayyan  
art director: Sue Beck  
client: Spider Magazine  
title: Nobody Here  
But Us Chickens  
medium: Watercolor  
size: 10"x13"

2



3









INSTITUTIONAL  
*Gold Award*



*artist:* Arthur Suydam

*client:* Dark Horse Entertainment *title:* When Giants Walk the Earth *medium:* Oil/mixed *size:* 40"x20"



INSTITUTIONAL  
Silver Award



artist Dave DeVries

1992 Old Sankofa and The Fish medium Acrylic/mixed size 10 x 16



1

artist: Montgomery S. Kane  
title: Frog Dragon Familiar 2  
medium: Oil

2

artist: Scott Fischer  
art director: Teresa Green  
client: Green Fisch Studios  
title: Choices  
medium: Mixed  
size: 13"x19"

3

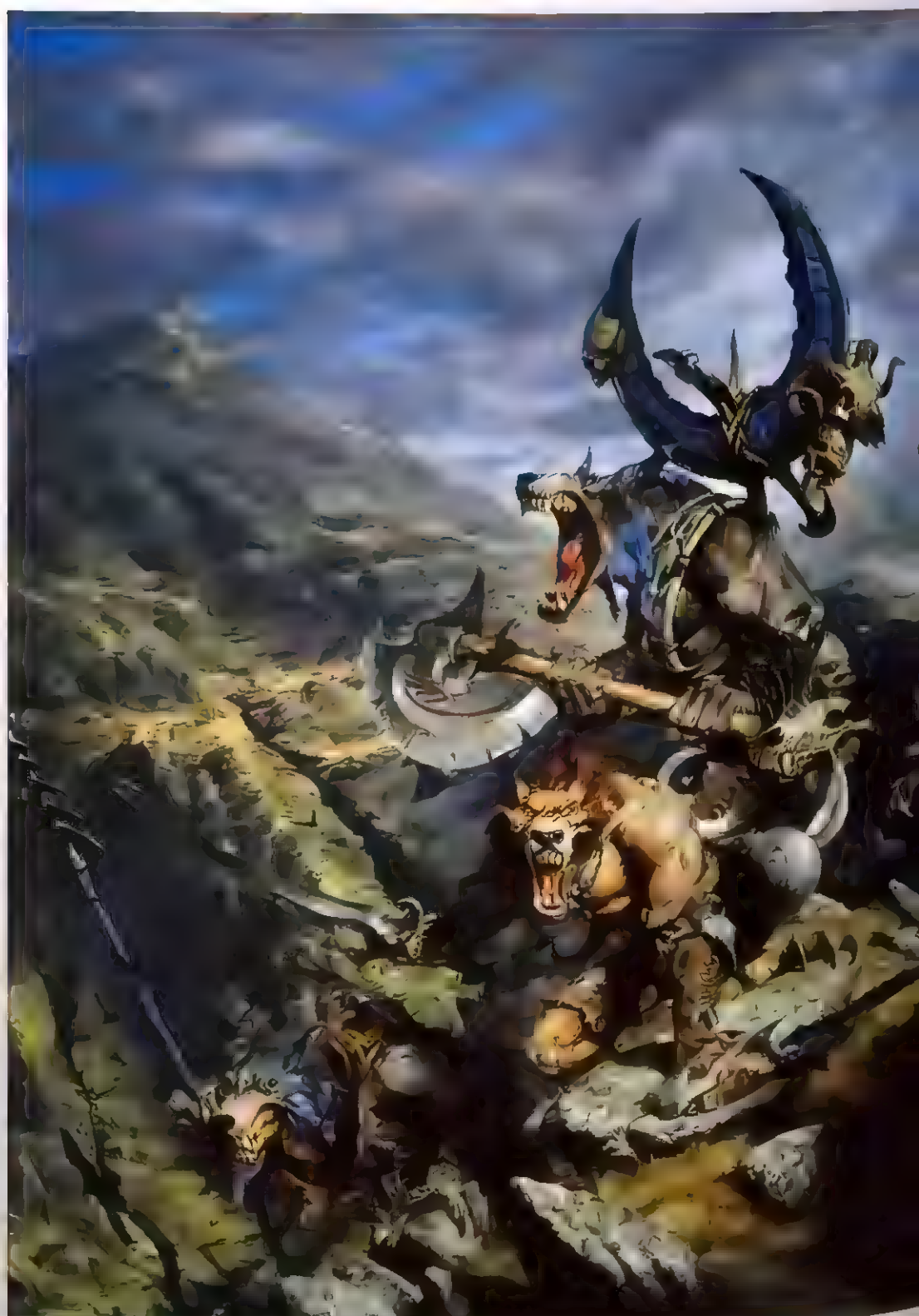
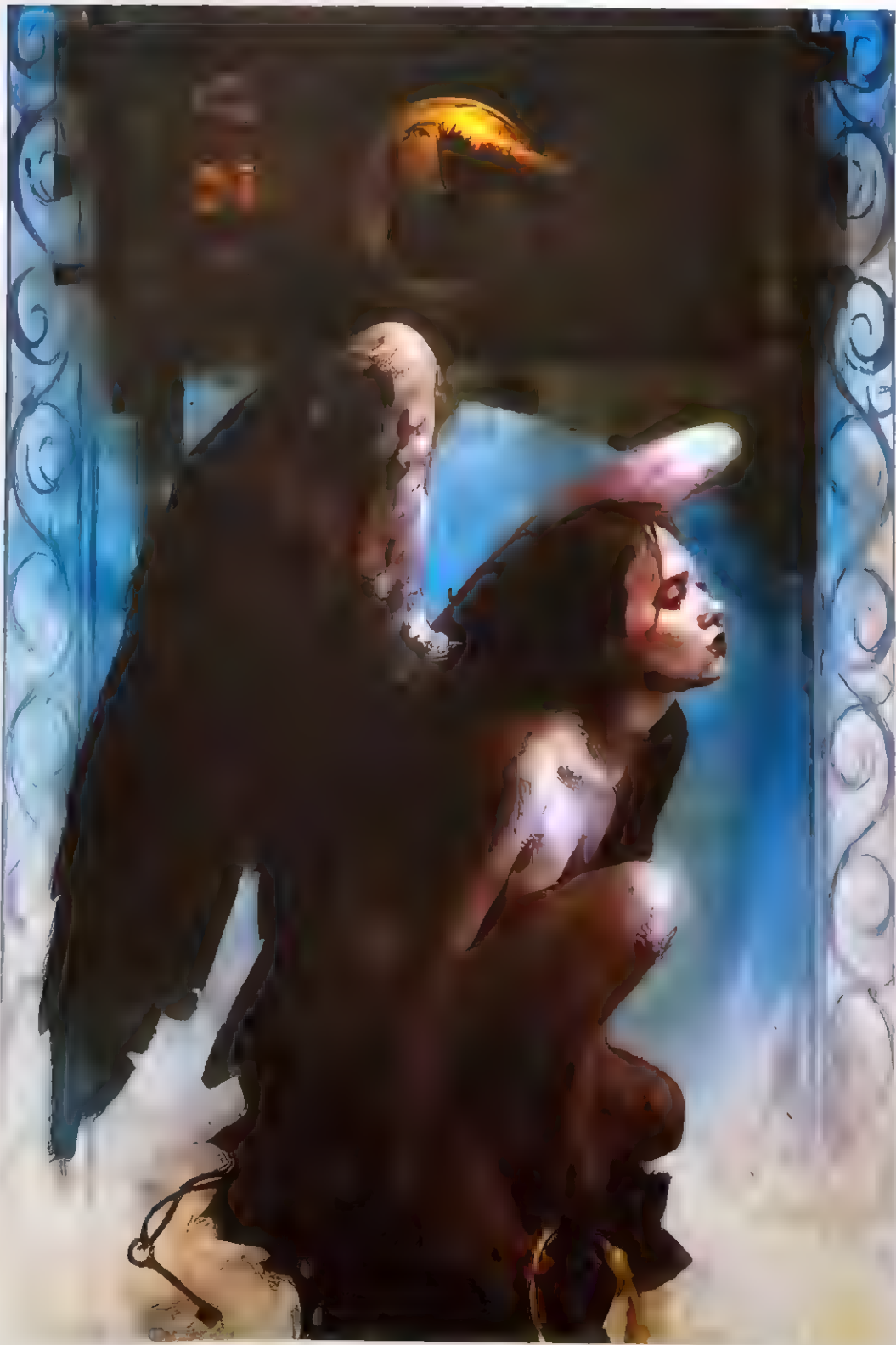
artist: Paul Bonner  
art director: Jean Bey  
client: Rackham  
title: Wolfen of Yllia  
medium: Watercolor  
size: 43cm x 56cm

4

artist: Paul Bonner  
art director: Theodore Bergquist  
client: Riotminds  
title: Lindorm  
medium: Watercolor  
size: 40cm x 45cm



2



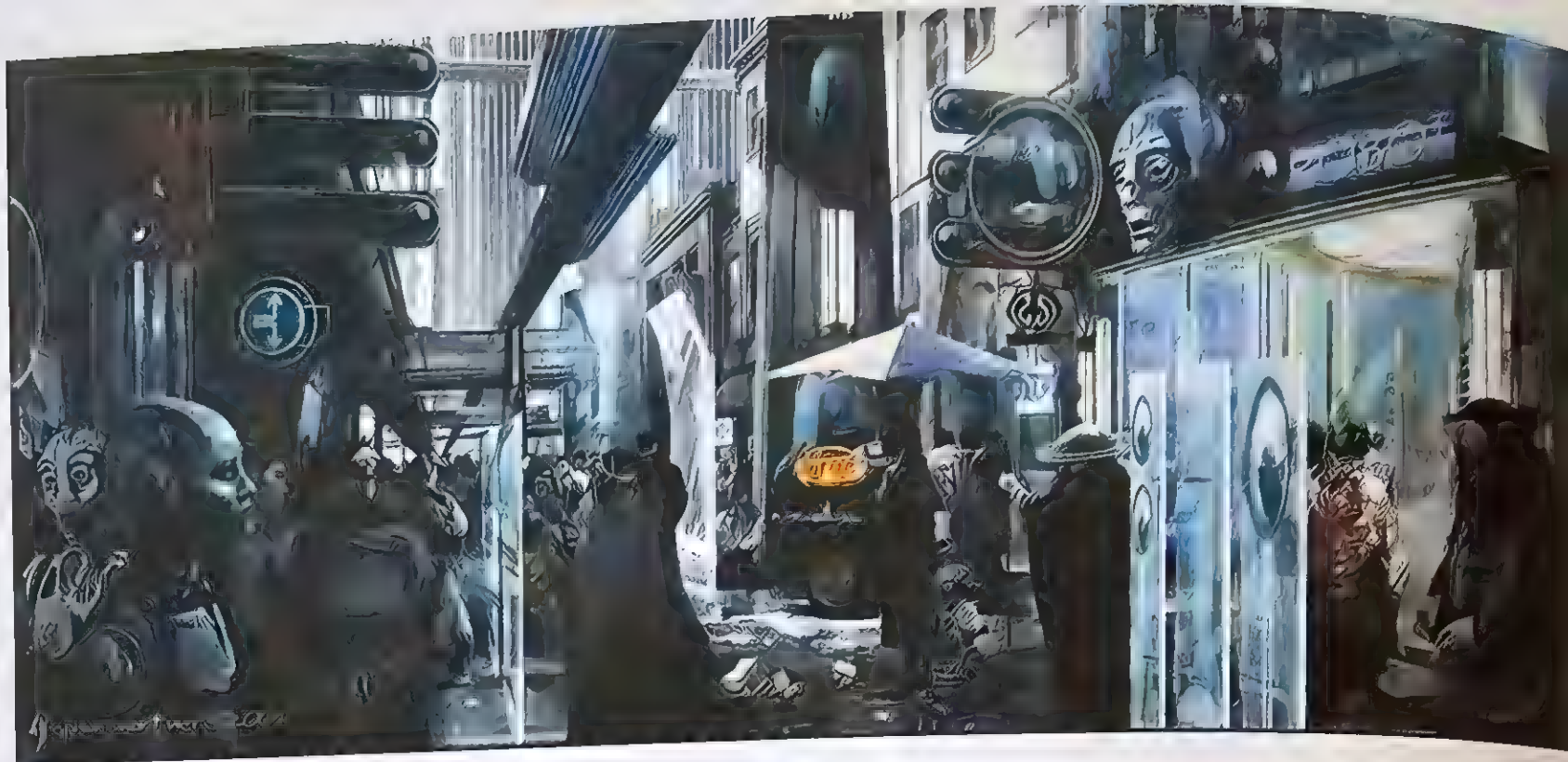






# Institutional

1  
*artist:* Stephan Martiniere  
*art director:* Patrick Tatopoulos  
*client:* I, Robot/Fox  
*title:* Spoonerville Lower  
*medium:* Digital



2  
*artist:* Beric Henderson  
*title:* Binary  
*medium:* Acrylic/digital  
*size:* 78"x30"

1

3  
*artist:* Linda Joyce Franks  
*title:* Angelique  
*medium:* Oil on paper  
*size:* 29"x13"

4  
*artist:* Jeremy Geddes  
*client:* Ashley Wood  
*title:* Symphony In Green  
*medium:* Oil  
*size:* 160cm x 68cm



2

5  
*artist:* Matt Cavotta  
*art director:* Jeremy Cranford  
*client:* Wizards of the Coast  
*title:* Etched Oracle  
*medium:* Acrylic/digital  
*size:* 16"x11"



3

6  
*artist:* David Von Bassewitz  
*client:* Guru  
*title:* Ghoom  
*medium:* Mixed  
*size:* 29"x18"

4









1

artist: Christopher Moeller  
art director: Jeremy Cranfrod  
client: Wizards of the Coast  
title: Patron of the Orochi  
medium: Acrylic  
size: 20"x15"

2

artist: Jonathan Wayshak

3

artist: Robert Carter  
title: Inner Dialogue  
medium: Oil  
size: 12"x15"

4

artist: Carlos Huante  
client: Monsters, Inc.  
title: Techlados  
medium: Graphite  
size: 8"x10"



1

2



3









1

artist: Andrew Bawidamann  
client: www.bawidamann.com  
title: WWII Army Ranger Girl  
medium: Digital  
size: 18"x24"

2

artist: Joseph Daniel Fiedler  
title: Horckheimers' Fistua  
medium: Mixed  
size: 4'x4'

3

artist: Jesse Vital  
designer: Photo Studio FX  
title: Eat Pussy, Not Cows  
medium: Oil on linen  
size: 52"x24"

4

artist: Chris Trevas  
title: It Came From Panet X-Mas  
medium: Digital  
size: 6"x9"

5

artist: Christian Slade  
title: Comic Shop Thugs  
medium: Mixed  
size: 11"x14"



2



3









1

*artist:* Kent Williams  
*art director:* Allen Spiegel  
*client:* Allen Spiegel Fine Arts  
*title:* Winged Victory  
*medium:* Mixed  
*size:* 16"x20"

2

*artist:* Terese Nielsen  
*art director:* Ken Meyer, Jr.  
*client:* Rainn  
*title:* Torrefaction  
*medium:* Mixed  
*size:* 11"x8 1/2"

3

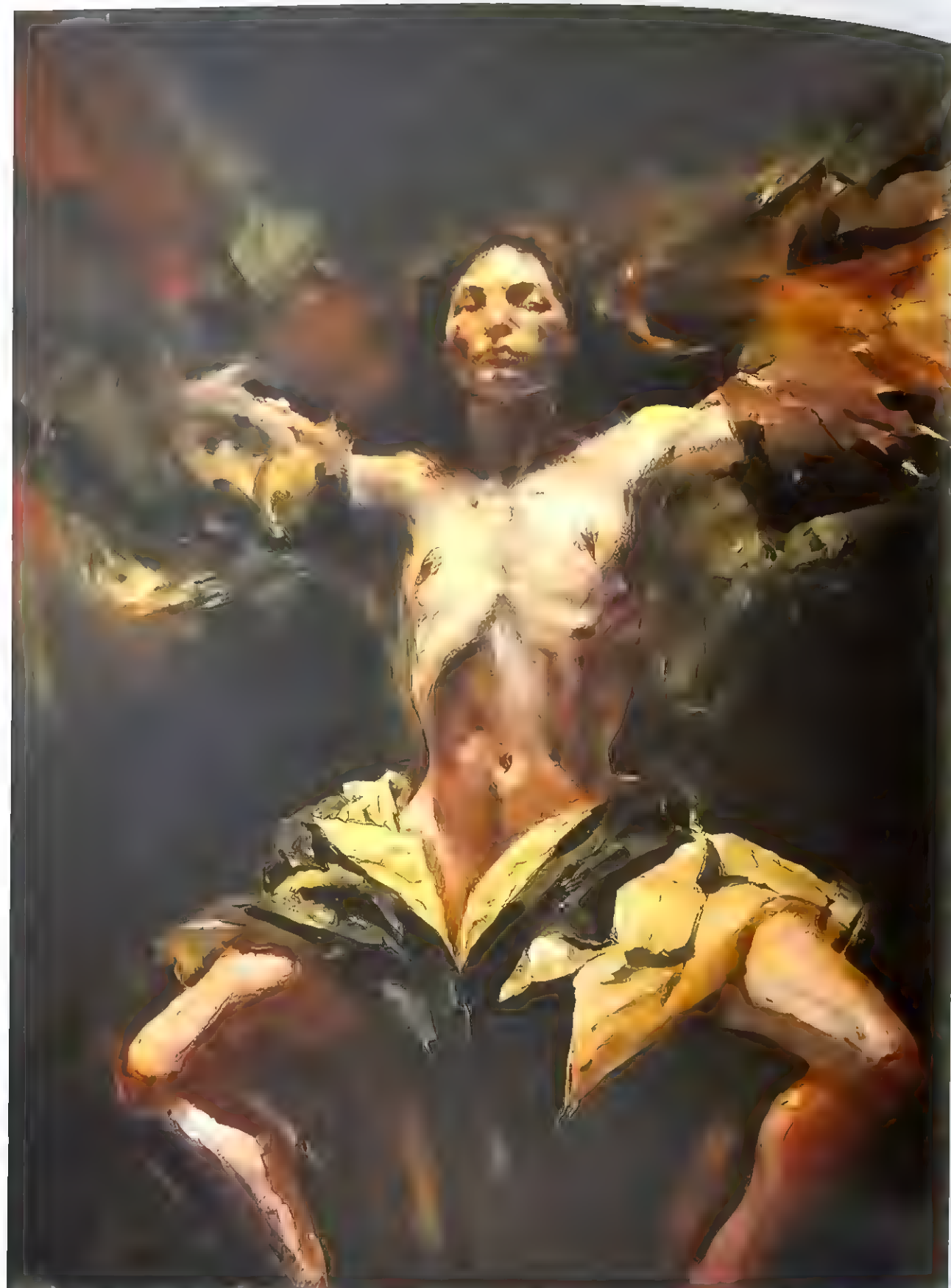
*artist:* Kent Williams  
*art director:* Allen Spiegel  
*client:* Allen Spiegel Fine Arts  
*title:* Two Women In a Boat  
*medium:* Mixed  
*size:* 16"x24"

4

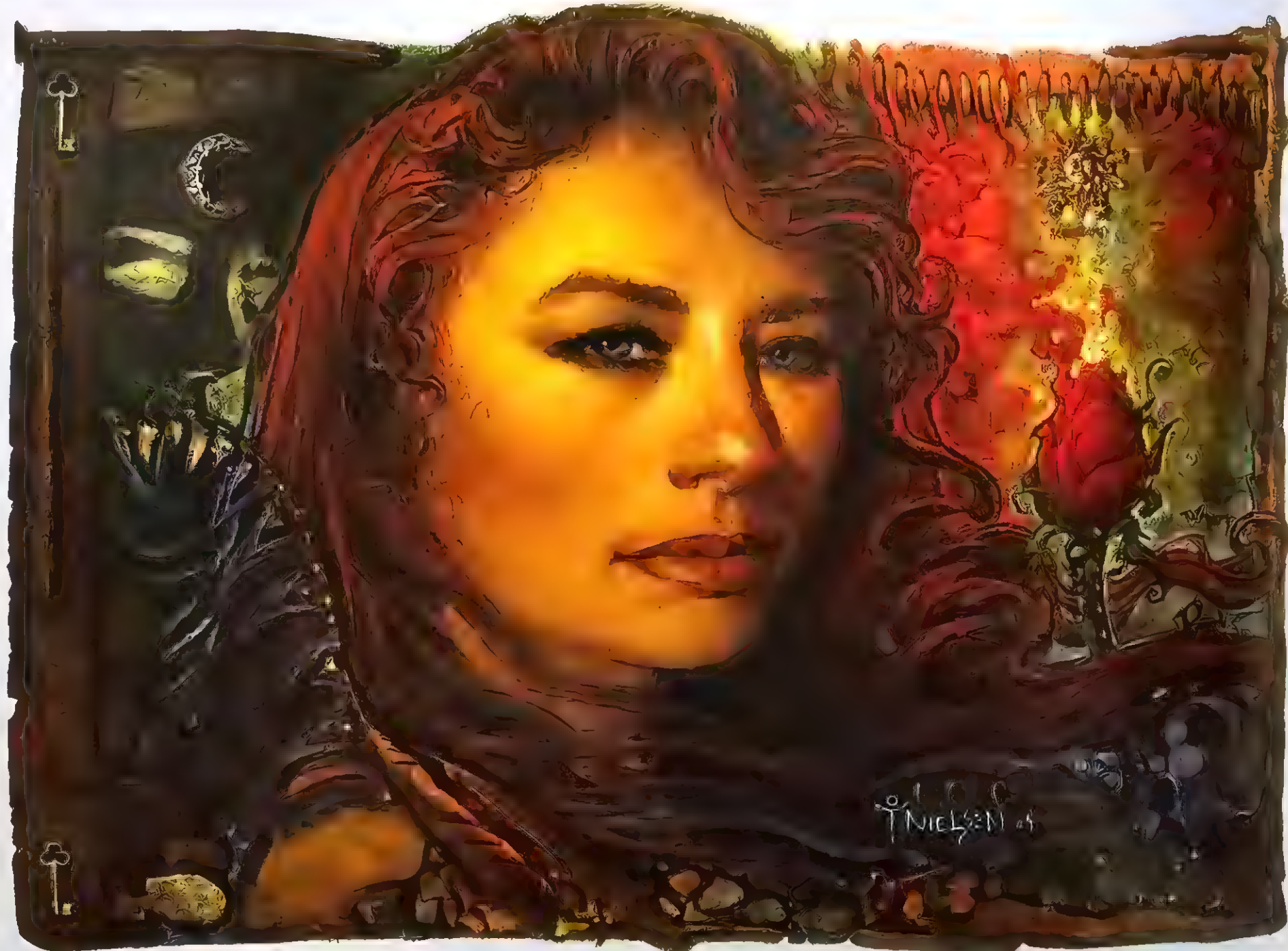
*artist:* Amoreno  
*art director:* Angi Sullins  
*client:* Duirwaigh Publishing  
*title:* Myth  
*medium:* Oil  
*size:* 16"x20"

5

*artist:* Christophe Vacher  
*client:* Rainn  
*title:* Untouched Gardens  
*medium:* Oil on canvas  
*size:* 24"x18"

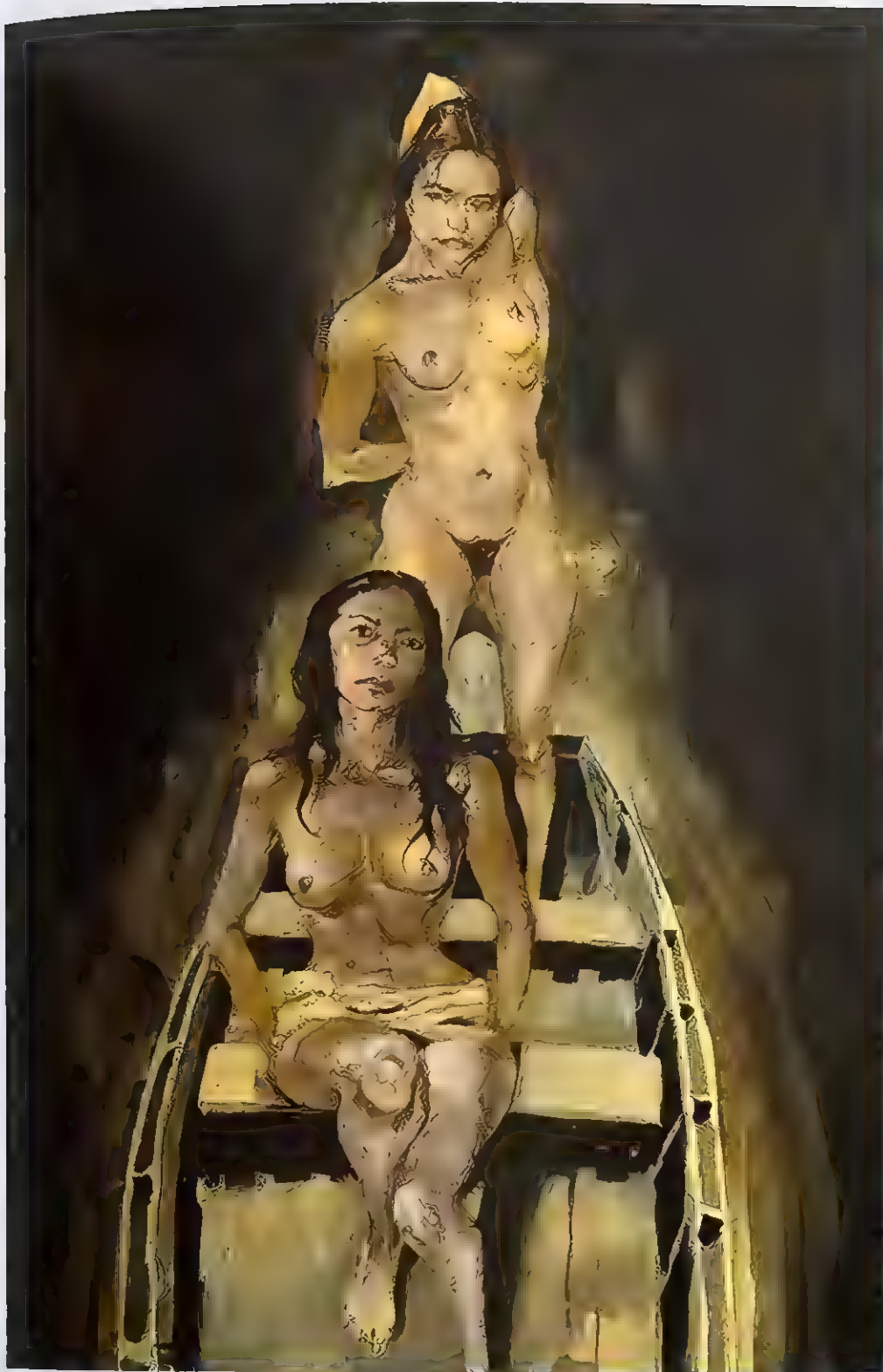


2





3



4



5





1

artist: Daren Bader  
art director: Jeremy Cranford  
client: Wizards of the Coast  
title: Eight And A Half Tails  
medium: Oil  
size: 9"x13"

2

artist: Chris Hopkins  
client: Illustrated Images  
title: Shield Maiden  
medium: Oil  
size: 20"x30"

3

artist: Daren Bader  
art director: Franz Vohwinkel  
client: Kosmos Games  
title: Helitos  
medium: Digital

4

artist: Gregory Manchess  
art director: Jim Keegan  
client: Wandering Star  
title: Conan of Cimmeria  
medium: Oil on linen  
size: 18"x24"



2



3









1  
*artist:* Cam de Leon  
*client:* Happy Pencil  
*title:* Dreams.02  
*medium:* Digital  
*size:* 28"x28"

2  
*artist:* Wes Benscoter  
*client:* Zoku Shobo  
*title:* Move It or Lose It  
*medium:* Acrylic on paper  
*size:* 28"x22"

3  
*artist:* Edward Binkley  
*client:* Stark-Raving Studios  
*title:* Harpy  
*medium:* Digital  
*size:* 14"x9"

4  
*artist:* Edward Binkley  
*client:* Stark-Raving Studios  
*title:* Jailer  
*medium:* Digital  
*size:* 14"x9"









1

*artist:* Todd Lockwood  
*art director:* Pauline Benney  
*client:* White Wolf  
*title:* Red Dress  
*medium:* Digital  
*size:* 12"x20"

2

*artist:* Nate Van Dyke  
*client:* Upper Playground  
*title:* Slayer  
*medium:* Ink  
*size:* 11"x17"

3

*artist:* Vincent Di Fate  
*title:* Above and Below  
*medium:* Acrylic  
*size:* 16"x24"

4

*artist:* John Dickenson  
*art director:* Tim Neveu  
*client:* Bottlerocket Ent.  
*title:* Rise of the Kasai "I"  
*medium:* Digital  
*size:* 8"x10"

5

*artist:* Francis Tsai  
*art director:* Farzad  
 Varahramyan  
*client:* Sammy Studios  
*title:* Ground Zero  
*medium:* Digital  
*size:* 8"x11 1/2"





2



3



4



5





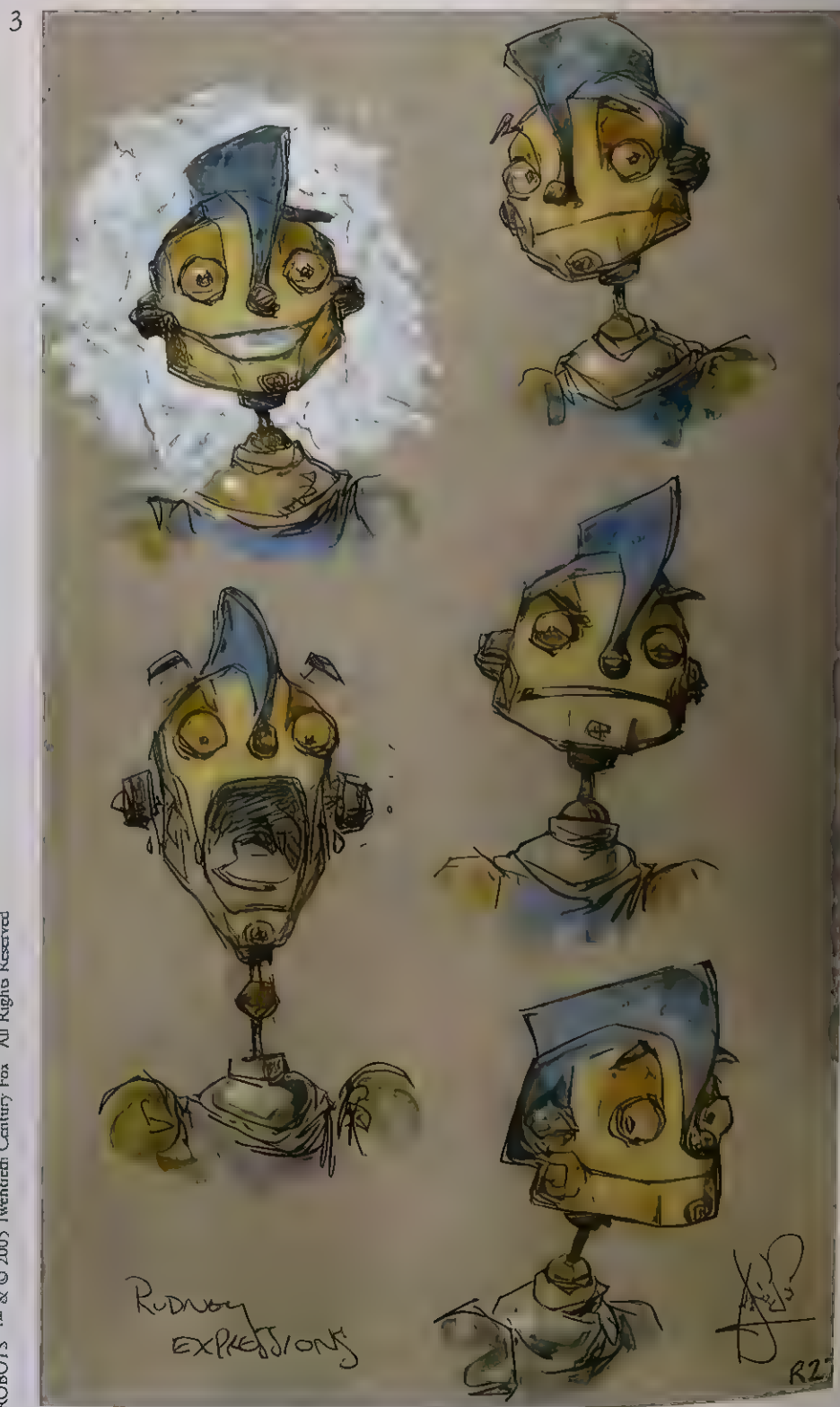
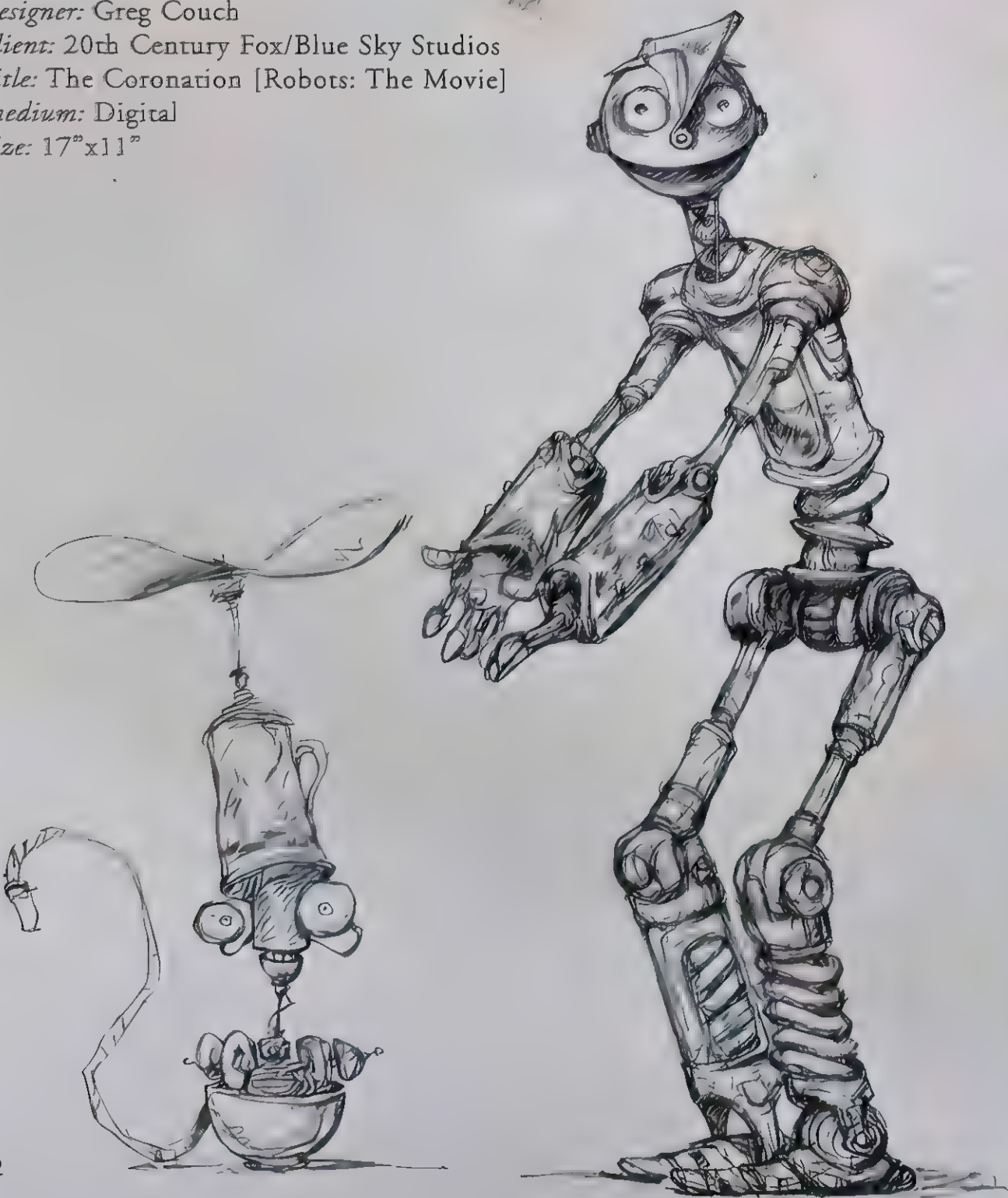
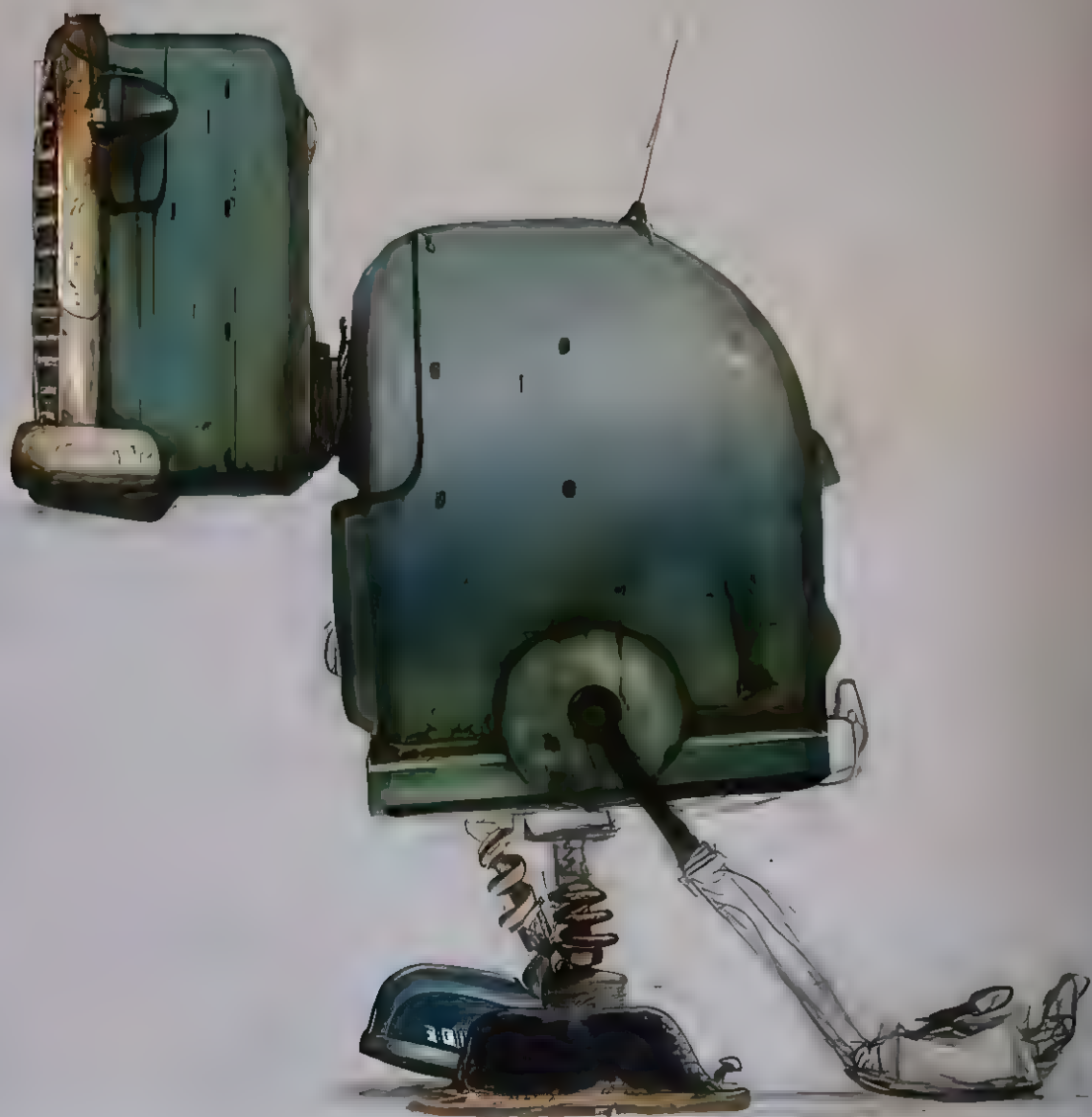
1  
 artist: Greg Couch  
 art director: Steve Martino  
 designer: Greg Couch  
 client: 20th Century Fox/Blue Sky Studios  
 title: Robots: The Movie  
 medium: Pencil/digital  
 size: 14"x17"

2  
 artist: Peter de Sève  
 art director: Chris Wedge  
 client: 20th Century Fox/Blue Sky Studios  
 title: Rodney [Robots: The Movie]  
 medium: Pencil

3  
 artist: Peter de Sève  
 art director: Chris Wedge  
 client: 20th Century Fox/Blue Sky Studios  
 title: Rodney [Robots: The Movie]  
 medium: Pencil

4  
 artist: Greg Couch  
 art director: Steve Martino  
 designer: Greg Couch  
 client: 20th Century Fox/Blue Sky Studios  
 title: Building Security [Robots: The Movie]  
 medium: Digital  
 size: 17"x11"

5  
 artist: Greg Couch  
 art director: Steve Martino  
 designer: Greg Couch  
 client: 20th Century Fox/Blue Sky Studios  
 title: The Coronation [Robots: The Movie]  
 medium: Digital  
 size: 17"x11"







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4



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5



1

*artist:* Matt Wilson  
*client:* Privateer Press  
*title:* Centurion  
*medium:* Oil on board  
*size:* 13"x18"

2

*artist:* Raymond Swanland  
*client:* Oddworld Inhabitants  
*title:* Ma Spa Temple  
*medium:* Digital  
*size:* 8"x11"

3

*artist:* Raymond Swanland  
*client:* Oddworld Inhabitants  
*title:* The Canyon  
*medium:* Digital  
*size:* 9"x12"

4

*artist:* Dan Seagrave  
*client:* Furioso  
*title:* Pre-Disposal Unit  
*medium:* Acrylic on board  
*size:* 15"x20"



2



3









1  
*artist:* Marc Gabbana  
*title:* Destination Earth  
*medium:* Digital

2  
*artist:* Scott Fischer  
*art director:* Angela DiTerlizzi  
*client:* Green Fisch Studios  
*title:* The Spark  
*medium:* Digital

3  
*artist:* Josh Viers  
*title:* Obsessed  
*medium:* Mixed/digital  
*size:* 8"x10"

4  
*artist:* Marc Gabbana  
*title:* Titanium Bone  
*medium:* Digital









1  
 artist: Jeremy Jarvis  
 art director: Jeremy Cranford  
 client: Wizards of the Coast  
 title: Reverse the Sands  
 medium: Watercolor  
 size: 9"x6 1/2"



2  
 artist: Gnemo  
 art director: John Onoda/Tom Kidd  
 client: John Onoda  
 title: Amber  
 medium: Oil  
 size: 40"x24"

3  
 artist: Justin Sweet  
 art director: Luis Fernandez  
 client: Walt Disney Studios  
 medium: Oil  
 size: 80"x34"

4  
 artist: John Matson  
 art director: Franz Vohwinkel  
 client: Kosmos Verlag  
 title: Flash  
 medium: Oil/digital  
 size: 7"x12"



5  
 artist: Jeff Haynie  
 client: Blowser's Books & Gallery  
 title: Bullseye, My Alien Pet  
 medium: Digital  
 size: 11"x14"

6  
 artist: Jesper Ejsing  
 art director: Darrell Hardy  
 client: Fantasy Flight Games  
 title: Descent  
 medium: Acrylic  
 size: 75cm x 45cm









1  
*artist:* Philip Howe  
*client:* Illustrated Images  
*title:* Far Below  
*medium:* Oil  
*size:* 48"x48"



1

2  
*artist:* Ian Daniels  
*art director:* Angi Sullins  
*client:* Duirwaigh Publishing  
*title:* The Star  
*medium:* Acrylic  
*size:* 18"x24"

3  
*artist:* Roxana Villa  
*title:* Born  
*medium:* Acrylic on panel  
*size:* 8 1/2"x11"

4  
*artist:* Justin Sweet  
*art director:* Luis Fernandez  
*client:* Walt Disney Studios  
*medium:* Oil/digital



2



3







## I n s t i t u t i o n a l

1

*artist:* Anthony S. Waters  
*art director:* Corey Dangel/  
John Shroades  
*client:* MicroSoft  
*title:* Tyn's Gate .01  
*medium:* Digital  
*size:* 9"x15"

2

*artist:* João P.A. Ruas  
*art director:* Nando Costa  
*client:* brasilinspired.com  
*title:* Saci  
*medium:* Watercolor/digital  
*size:* 30cm x 25cm

3

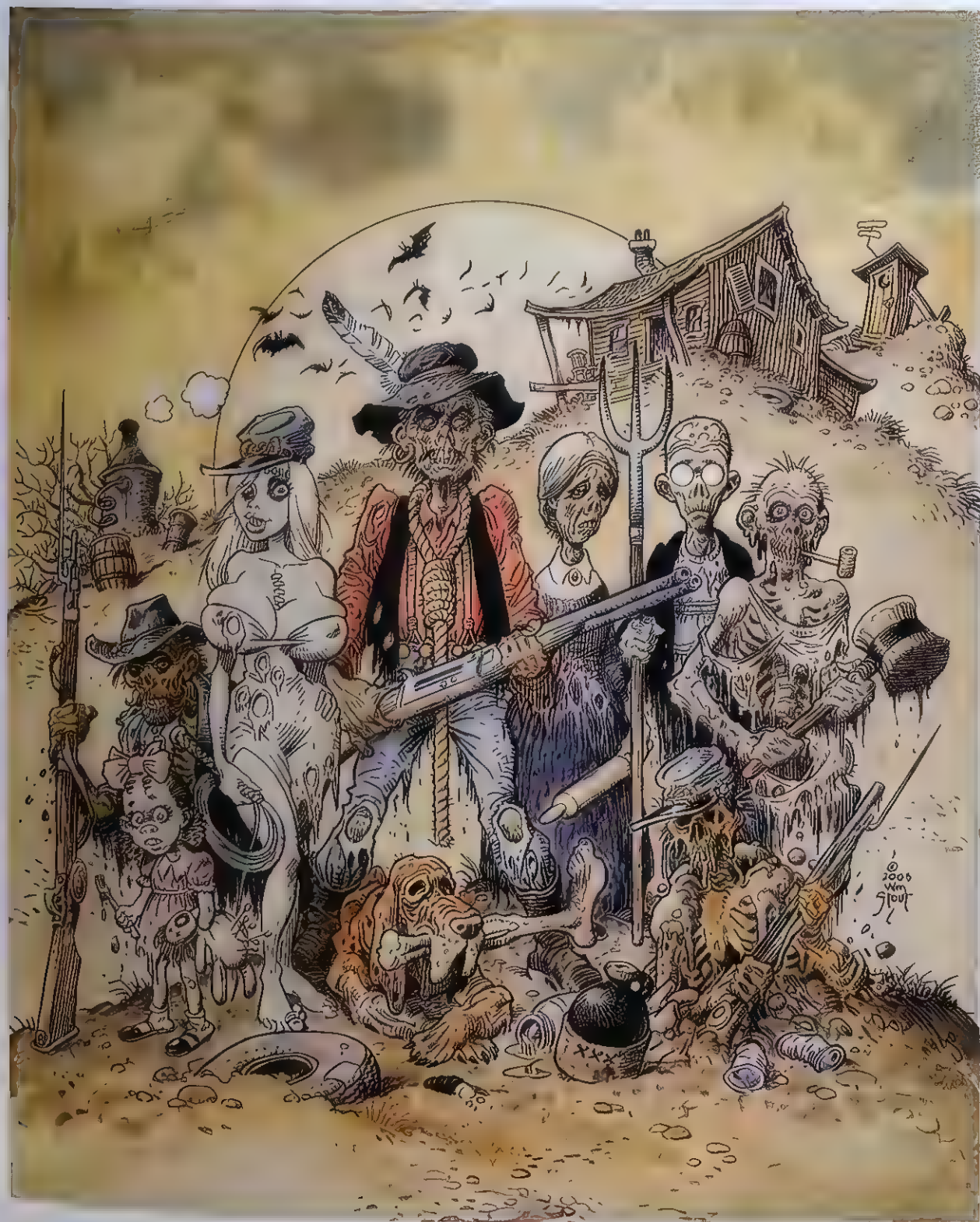
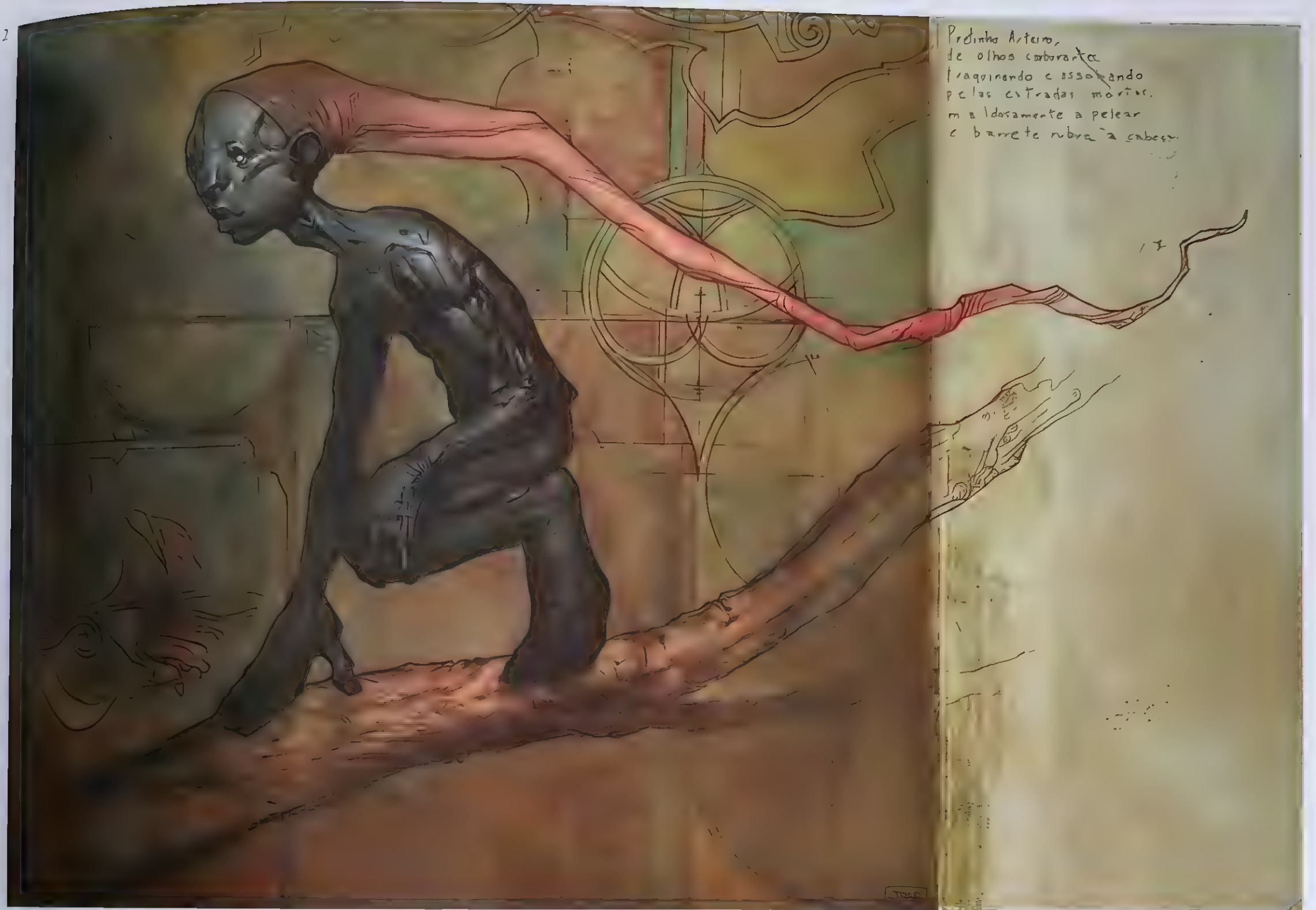
*artist:* William Stout  
*art director:* Mark Long  
*designer:* William Stout  
*client:* Zombie, Inc.  
*title:* Hellbillys!  
*medium:* Ink & watercolor  
on board  
*size:* 13"x16"

4

*artist:* Dan L. Henderson  
*title:* Husk  
*medium:* Charcoal  
*size:* 20"x26"









1  
 artist: Richard Laurent  
 art director: Cheryl Jefferson  
 client: Laurent Design  
 title: The Simple Life  
 medium: Oil on canvas  
 size: 24"x24"

2  
 artist: Amoreno  
 art director: Angi Sullins  
 client: Duirwaigh Publishing  
 title: Lyonesse  
 medium: Oil  
 size: 16"x20"

3  
 artist: Andrew Bawidamann  
 art director: Doug Focht  
 client: Express Men  
 title: One Rude Ride  
 medium: Digital  
 size: 3 1/2"x5"

4  
 artist: Scott Gustafson  
 art director: Scott Usher  
 designer: Scott Gustafson  
 client: The Greenwich Workshop  
 title: The Pirate and the Mermaid  
 medium: Oil  
 size: 30"x38"









1  
*artist:* Leah Palmer Preiss  
*art director:* Leah Palmer Preiss/  
 Ron McCutchan  
*title:* Silent Meadow  
*medium:* Acrylic/digital  
*size:* 16<sup>1</sup>/<sub>2</sub>"x20<sup>1</sup>/<sub>2</sub>"

2  
*artist:* Will Bullas  
*client:* Portnoy Galleries  
*title:* One-Wheel Willie...  
*medium:* Watercolor  
*size:* 12"x22"

3  
*artist:* Ray-Mel Cornelius  
*art director:* Allyson Bradley  
*client:* Half-Price Books  
*title:* The Invisible Man  
*medium:* Acrylic on canvas  
*size:* 11<sup>1</sup>/<sub>2</sub>"x8"

4  
*artist:* Cheryl Griesbach/  
 Stanley Martucci  
*art director:* Stanley Martucci  
*client:* Bernstein & Andriulli  
*title:* Birds With Attitude  
*medium:* Oil on board  
*size:* 10"x12"

5  
*artist:* Omar Rayyan  
*art director:* Carolina Stewart  
*client:* Bud Plant Comic Art  
*title:* Christmas Carrot  
*medium:* Watercolor  
*size:* 7<sup>1</sup>/<sub>2</sub>"x10"

6  
*artist:* Robh Ruppel  
*client:* Bar Libres  
*title:* Still Innocent  
*medium:* Digital  
*size:* 17"x11"









1  
*artist:* Scott Fischer  
*art director:* Jeremy Cranford  
*client:* Wizards of the Coast  
*title:* Kamigawa-Kunoichi  
*medium:* Mixed  
*size:* 22"x22"

2  
*artist:* Shawn Ye Zhongyi  
*client:* Envisage Reality Pre. Ltd.  
*title:* Immortals  
*medium:* Digital  
*size:* 23"x7 1/2"

3  
*artist:* Mark A. Nelson  
*client:* Grazing Dinosaur Press  
*title:* AG: Life Lotus Women  
*medium:* Pencil/digital  
*size:* 10"x13"

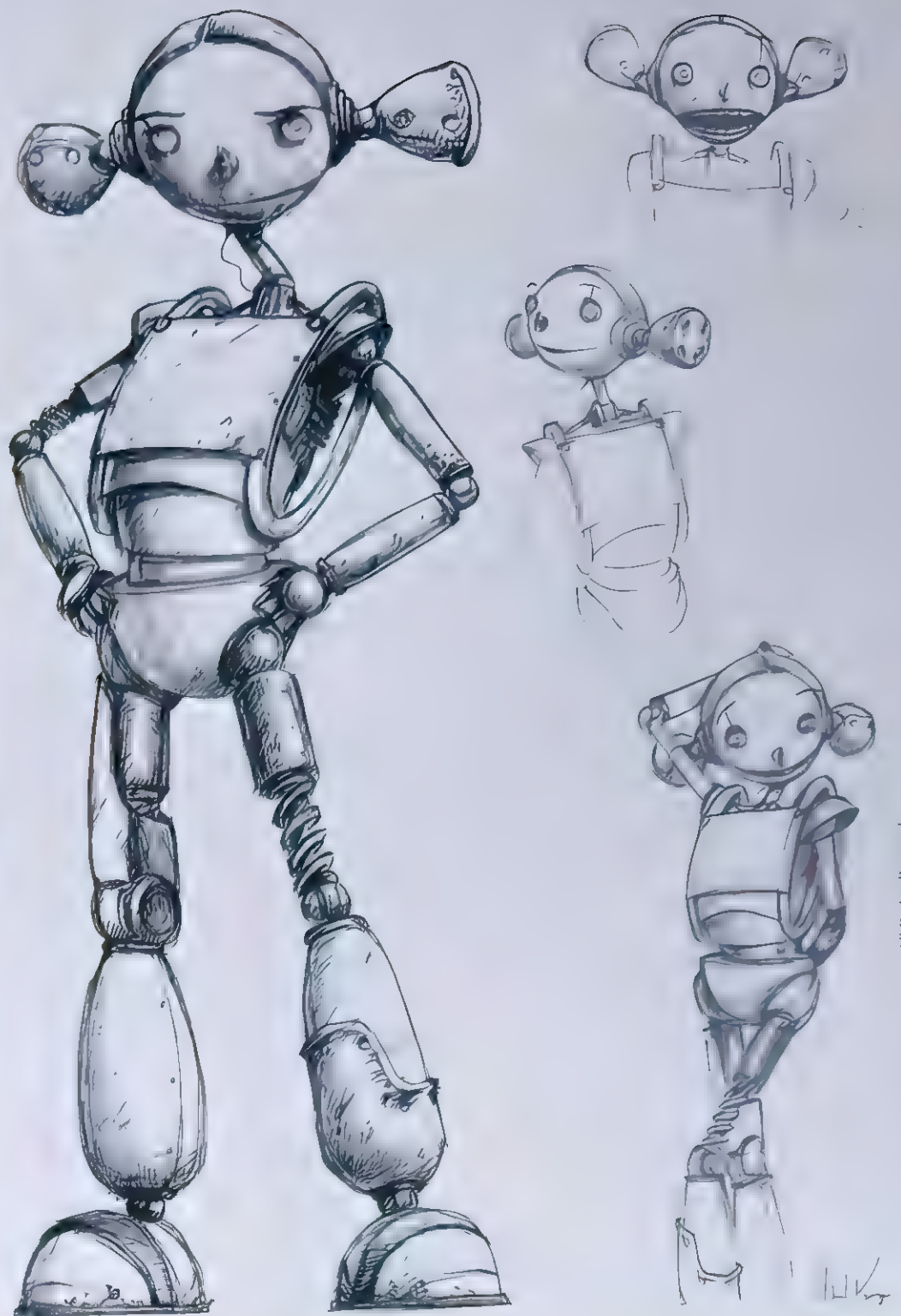
4  
*artist:* Michael Knapp  
*art director:* Steve Martino  
*client:* 20th Century Fox/Blue Sky Studios  
*title:* Piper [Robots: The Movie]  
*medium:* Graphite/digital  
*size:* 11"x14"







4



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1

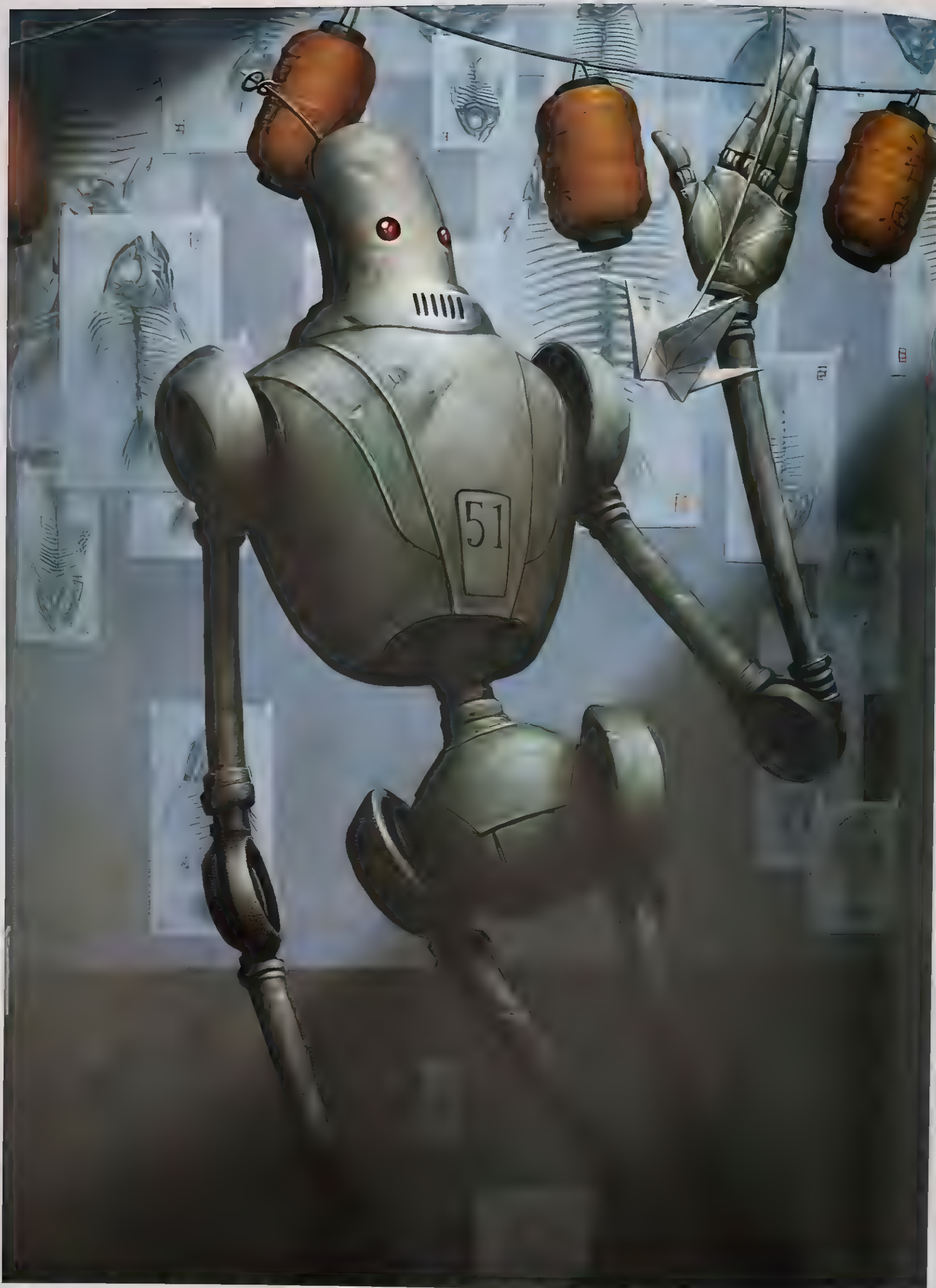
artist: Brian Despain  
title: Paper Fish  
medium: Digital  
size: 6"x8"

2

artist: Will Bullas  
client: Will Bullas Studios  
title: The Hare of the Dog  
medium: Watercolor  
size: 22"x12"

3

artist: Scott Fischer  
art director: Teresa Green  
client: Green Fisch Studios  
title: Le Pilot  
medium: Mixed  
size: 13"x19"









1

artist: Greg Couch  
art director: Steve Martino  
designer: Greg Couch  
client: 20th Century Fox/  
Blue Sky Studios  
title: Robots: The Movie  
medium: Pencil/digital  
size: 11"x10"

2

artist: Eric Wilkerson  
client: Bookspan  
title: Captain of the Guard  
medium: Digital

3

artist: Daniel López Muñoz  
art director: Steve Martino  
designer: Daniel López Muñoz  
client: 20th Century Fox/  
Blue Sky Studios  
title: Mme Gasket's Chop Shop  
[Robots: The Movie]  
medium: Pencil/digital  
size: 14"x11"

4

artist: Greg Couch  
art director: Steve Martino  
designer: Greg Couch  
client: 20th Century Fox/  
Blue Sky Studios  
title: Robots: The Movie  
medium: Acrylic/digital  
size: 16"x10"



2







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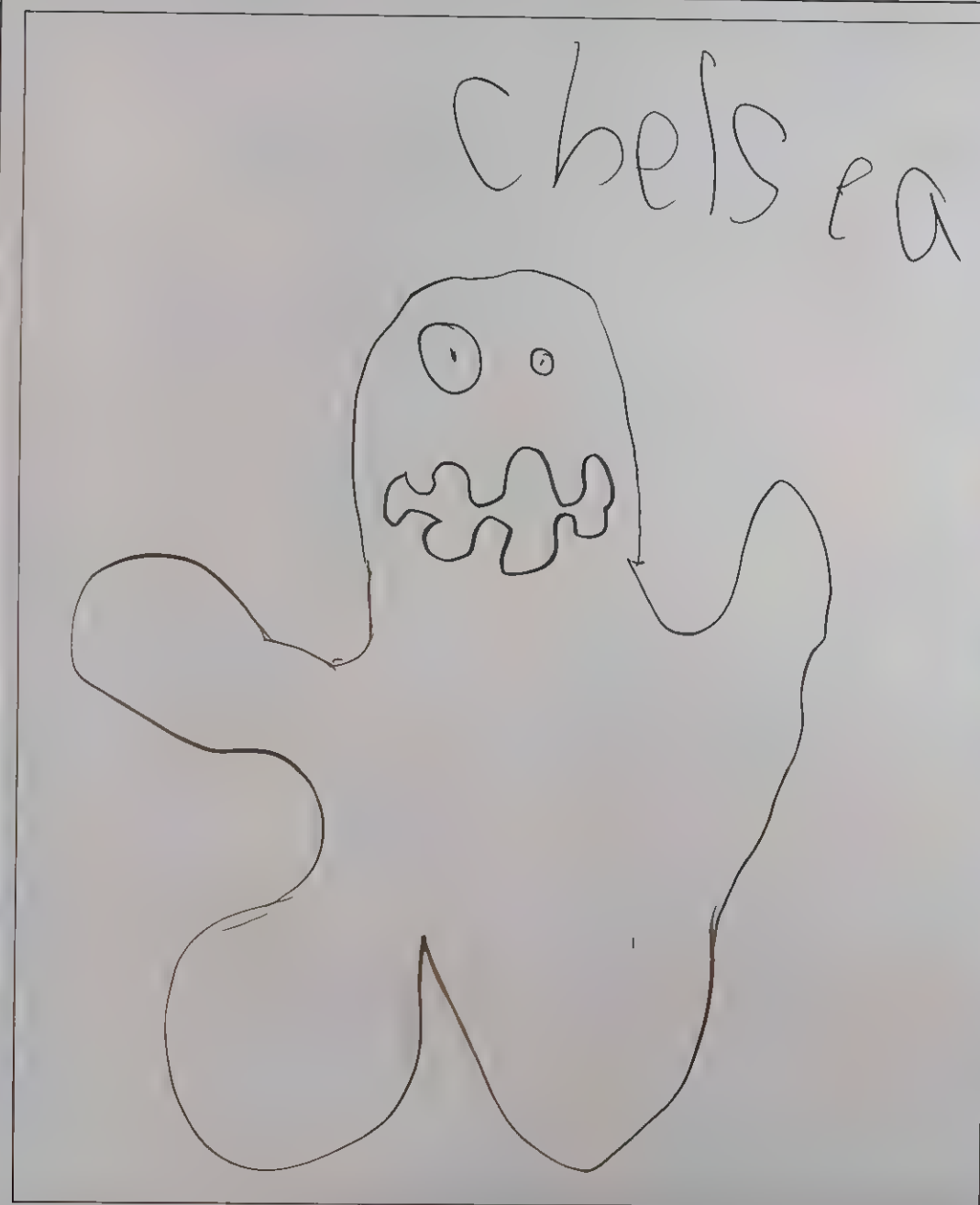
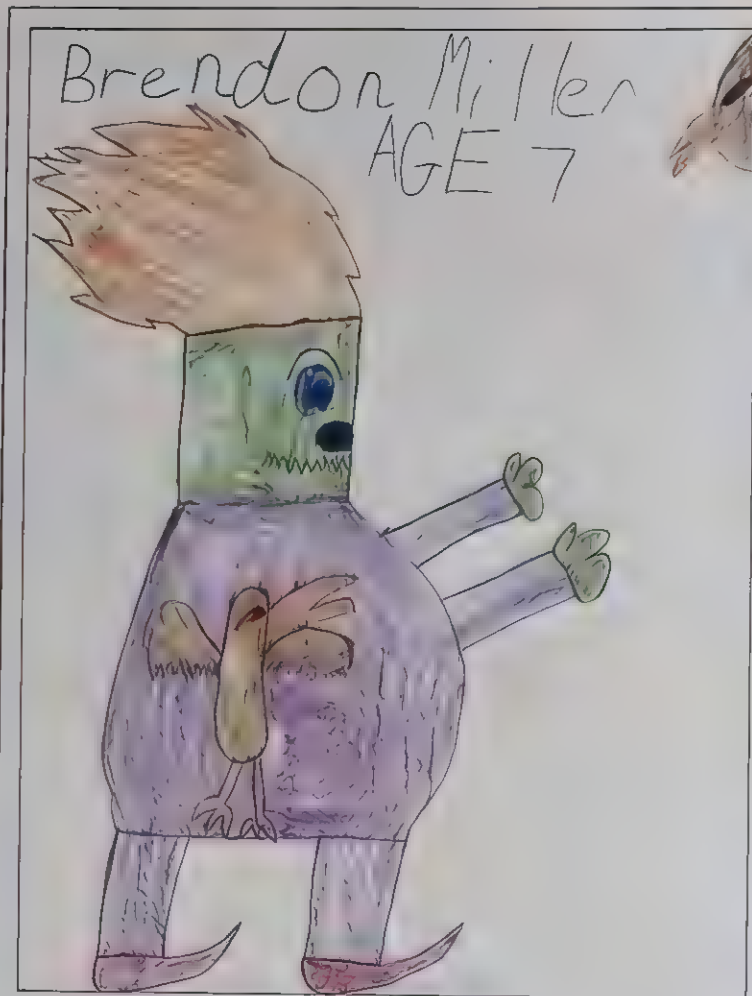
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1  
 artist: Dave DeVries  
 title: Big Blok  
 medium: Acrylic/mixed  
 size: 7"x7"

2  
 artist: Dave DeVries  
 title: Big Fat Footie  
 medium: Acrylic/mixed  
 size: 5"x5"

3  
 artist: Sym 7  
 art director: Niles David  
 designer: Sym 7  
 client: Chisholm Prints  
 title: Mixed  
 medium: Robo Gabe  
 size: 11"x14"









U N P U B L I S H E D  
*Gold Award*



*artist:* Travis A. Louie

*title:* Victorian Goblin In Formal Dress Circa 1893    *medium:* Acrylic on board    *size:* 8"x10"



UNPUBLISHED  
Silver Award



artist: Matt Gaser

title: Gluba Vanderhew the Giant medium: Digital size: 12"x5'



1

artist: Don Maitz  
title: Arthur Steps Up  
medium: Oil on masonite  
size: 20"x20"

2

artist: Omar Rayyan  
title: Man With Gold Earring  
medium: Oil on panel  
size: 19"x24"

3

artist: Juda Tverski  
title: Battle For Anteca  
medium: Acrylics/digital  
size: 24"x30"

4

artist: Raoul Vitale  
title: The Sword and the Rose  
medium: Oil on masonite  
size: 16 1/2"x23"



1

2



3









1

artist: Craig Elliott  
title: Dragonfly Girl  
medium: Oil  
size: 24"x10"



2

artist: Janet Woolley  
title: Frog Prince: Bed Time  
medium: Digital

3

artist: Matt Gaser  
title: Washington Gets Lost  
medium: Digital  
size: 11"x5"

4

artist: Richard Hescox  
title: Lamia Transformed  
medium: Oil on canvas  
size: 30"x24"



5

artist: Michael Whelan  
title: The Divining Heart  
medium: Acrylic on panel  
size: 36"x24"





4



5





1

artist: Raúl Cruz  
title: Diana's Descendant  
medium: Digital  
size: 20"x28"

2

artist: Elio Guevara  
client: [www.elioguevara.com](http://www.elioguevara.com)  
title: Smoked  
medium: Oil/mixed  
size: 20"x30"

3

artist: E.M. Gist  
title: Electric Dogma  
medium: Oil  
size: 24"x36"

4

artist: Ray Toh  
medium: Digital  
size: 8 1/4"x10 1/2"



2



3









1

artist: Stephen Player  
title: Loose Spirits  
medium: Watercolor  
size: 12"x16"

2

artist: Pamelina H.  
title: Turning To Stone  
medium: Acrylic on canvas  
size: 4'x5'

3

artist: Travis A. Louie  
title: Grandma Cyclops Circa 1896  
medium: Acrylic & graphite on board  
size: 8"x10"

4

artist: Jeremy Geddes  
title: Better Than One  
medium: Oil  
size: 700cm x 1100cm



2



3









1  
*artist:* David Bowers  
*title:* Little Tiny  
*medium:* Oil  
*size:* 11"x11"

2  
*artist:* Matt Hughes  
*title:* Judge Not Thy Neighbor  
*medium:* Oil/color pencil  
*size:* 24"x36"

3  
*artist:* Steven Kenny  
*title:* The Paper Mantle  
*medium:* Oil on panel  
*size:* 16"x20"

4  
*artist:* David Bowers  
*title:* Fall From Grace  
*medium:* Oil  
*size:* 18"x24"

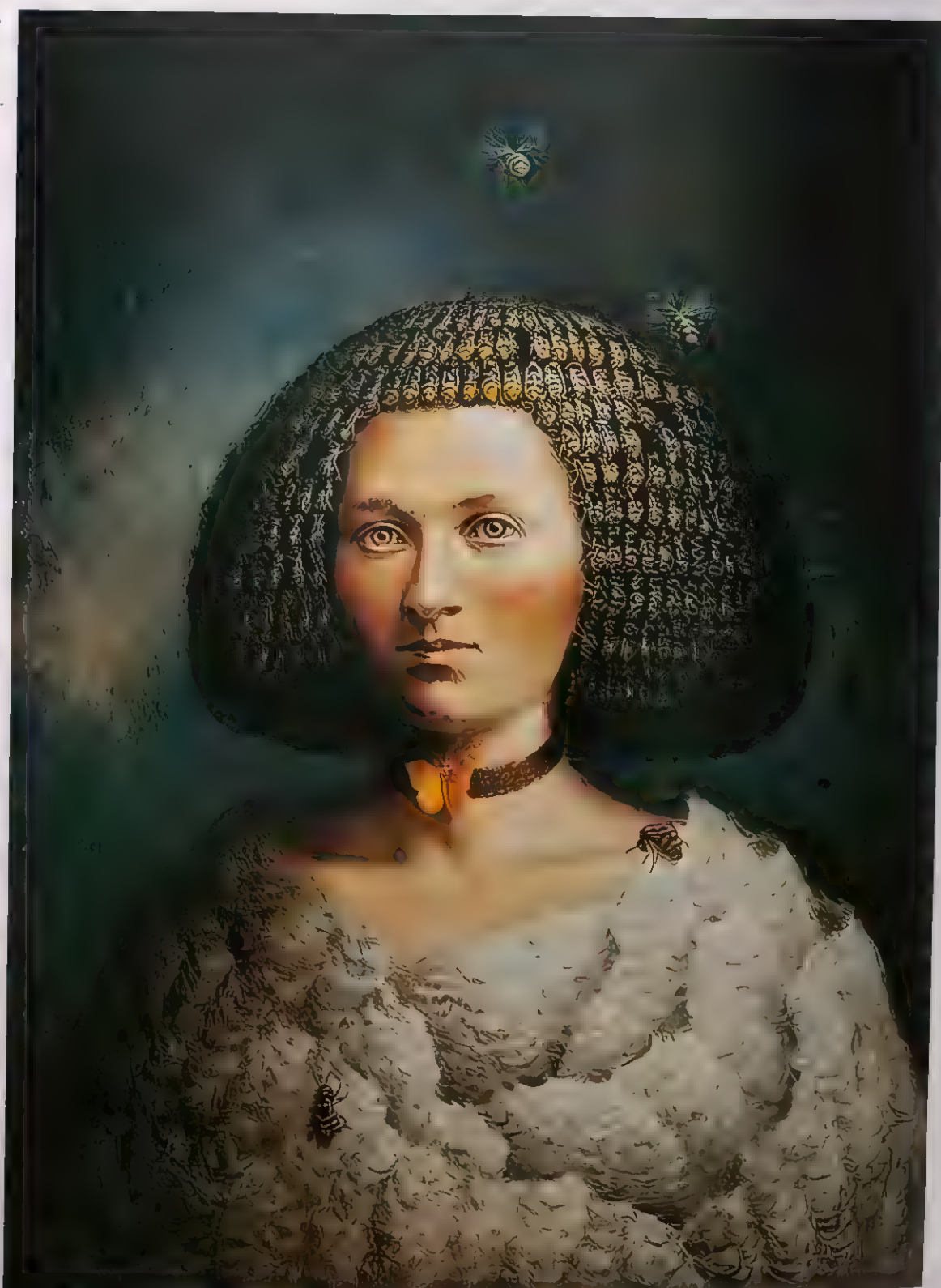


1



2

3









## Unpublished

- 1  
*artist:* Joe Lacey  
*client:* Dana Countryman  
*title:* Ragtime For Robots  
*medium:* Digital  
*size:* 18"x18"
- 2  
*artist:* Eric Joyner  
*client:* Brea City Art Gallery  
*title:* The Uninvited  
*medium:* Oil on panel  
*size:* 48"x32"
- 3  
*artist:* Chris Young  
*title:* Found At Last  
*medium:* Digital
- 4  
*artist:* Oleg Zatler  
*title:* Trying To Make It Work  
*medium:* Mixed/digital  
*size:* 10"x14"
- 5  
*artist:* Drigz Abrot  
*title:* Child Benevolent  
*medium:* Oil on panel  
*size:* 24"x30"







4



5





1

artist: Christian Alzmann  
title: Biased  
medium: Mixed/digital  
size: 10"x9 1/2"

2

artist: Christian Alzmann  
title: Gathering  
medium: Mixed/digital  
size: 7"x13"

3

artist: Chantale Arsenault  
title: The Acolyte  
medium: Photography/digital  
size: 11"x17"

4

artist: Christian Alzmann  
title: Rabid  
medium: Mixed/digital  
size: 9"x11 1/2"

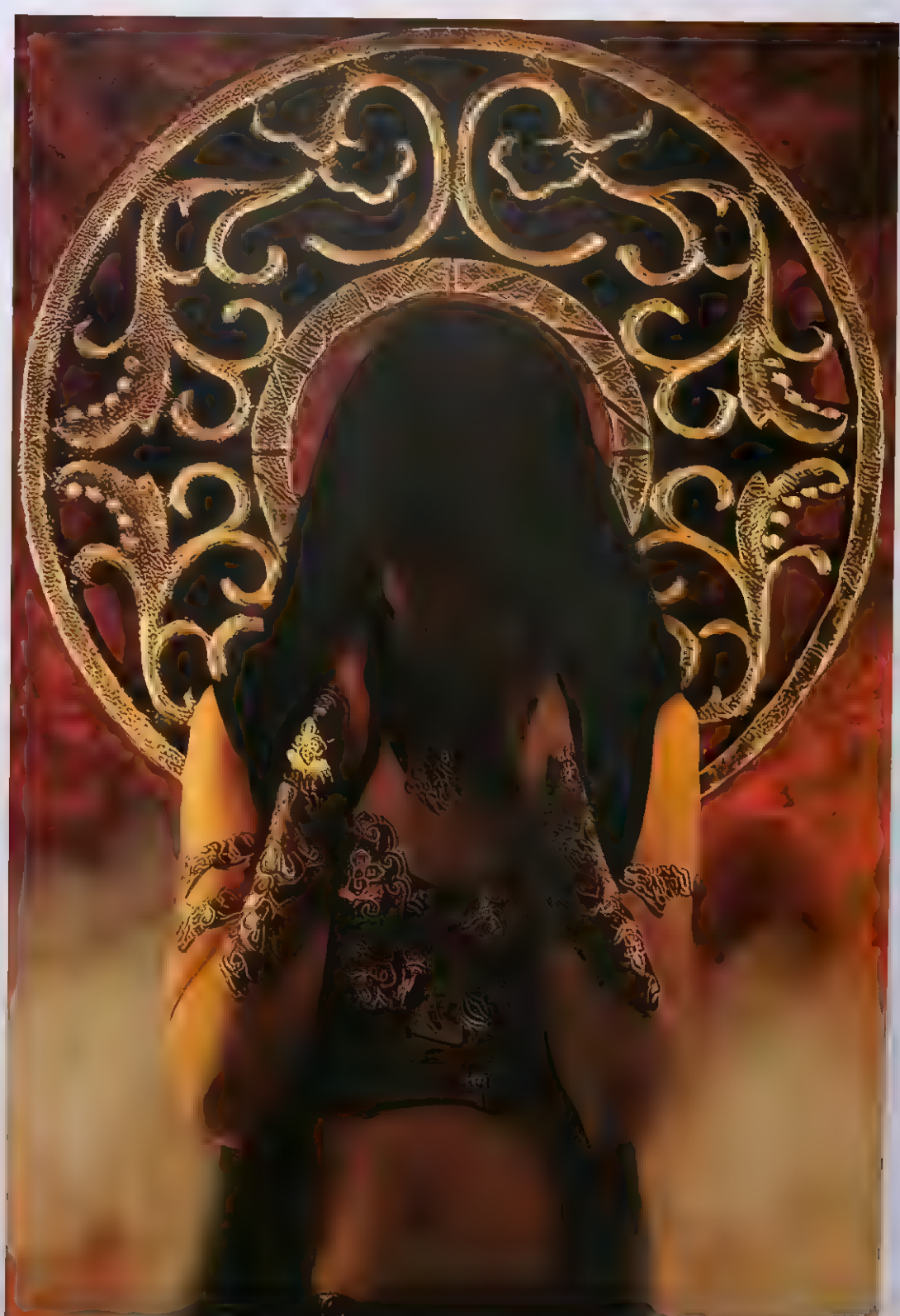


1

2



3









1

artist: Eric Bowman  
title: Griffin's Tomb #2  
medium: Oil on canvas  
size: 24"x18"

2

artist: Michael Wm. Kaluta  
title: Faramir and Éowyn  
medium: Ink/watercolor  
size: 29"x23"

3

artist: Charles Vess  
title: Companions To the Moon  
medium: Colored inks  
size: 23"x16"

4

artist: Lewis Lavoie  
title: Runaway Ben  
medium: Oil  
size: 48"x24"



2









1

artist: Charles Keegan  
title: The Trophy  
medium: Oil on canvas  
size: 20"x24"

2

artist: David Dorman  
title: A Thousand Angry Teeth  
medium: Oil/acrylic  
size: 14"x18"

3

artist: Hubert de Lartigue  
title: Chevaliere  
medium: Acrylic on paper  
size: 20"x25"

4

artist: Charles Keegan  
title: The Exile's Return  
medium: Oil on canvas  
size: 24"x36"



2



3









1  
artist: August Hall  
title: Gold Rush  
medium: Mixed  
size: 27"x18"



1

2  
artist: August Hall  
title: The Jester  
medium: Mixed  
size: 15"x20"

3  
artist: August Hall  
title: Handyman  
medium: Mixed  
size: 12"x24"

4  
artist: August Hall  
title: Belen  
medium: Mixed  
size: 24"x36"



2

3









1

artist: Dennis Brown  
title: Lisa & Clay  
(The Tooth Fairy  
and The Boogiemán)  
medium: Mixed  
size: 22"x36"

2

artist: Andrew S. Arconti  
title: Platform 7  
medium: Digital  
size: 8"x12 1/4"

3

artist: Jeffrey Dickinson  
title: Halo  
medium: Oil on canvas  
size: 10"x12"

4

artist: Christopher Brindley  
title: Black Box  
medium: Mixed/digital  
size: 16"x20"

5

artist: David Gentry  
title: Greed  
medium: Digital  
size: 17"x25"



1







1

artist: René Milot  
title: Guarded Angel  
medium: Oil on canvas  
size: 16"x26"

2

artist: Randy Gallegos  
title: Angelic Songs  
medium: Oil  
size: 15"x24"

3

artist: Philip Straub  
title: Dreamcoat  
medium: Digital  
size: 16"x22"

4

artist: Stephen Player  
client: Hodder Children's Books  
title: Ed and the Devil's Chair  
medium: Watercolor  
size: 12"x16"



2



3









2

3

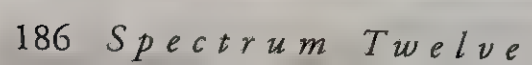
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5

6

7

1





4



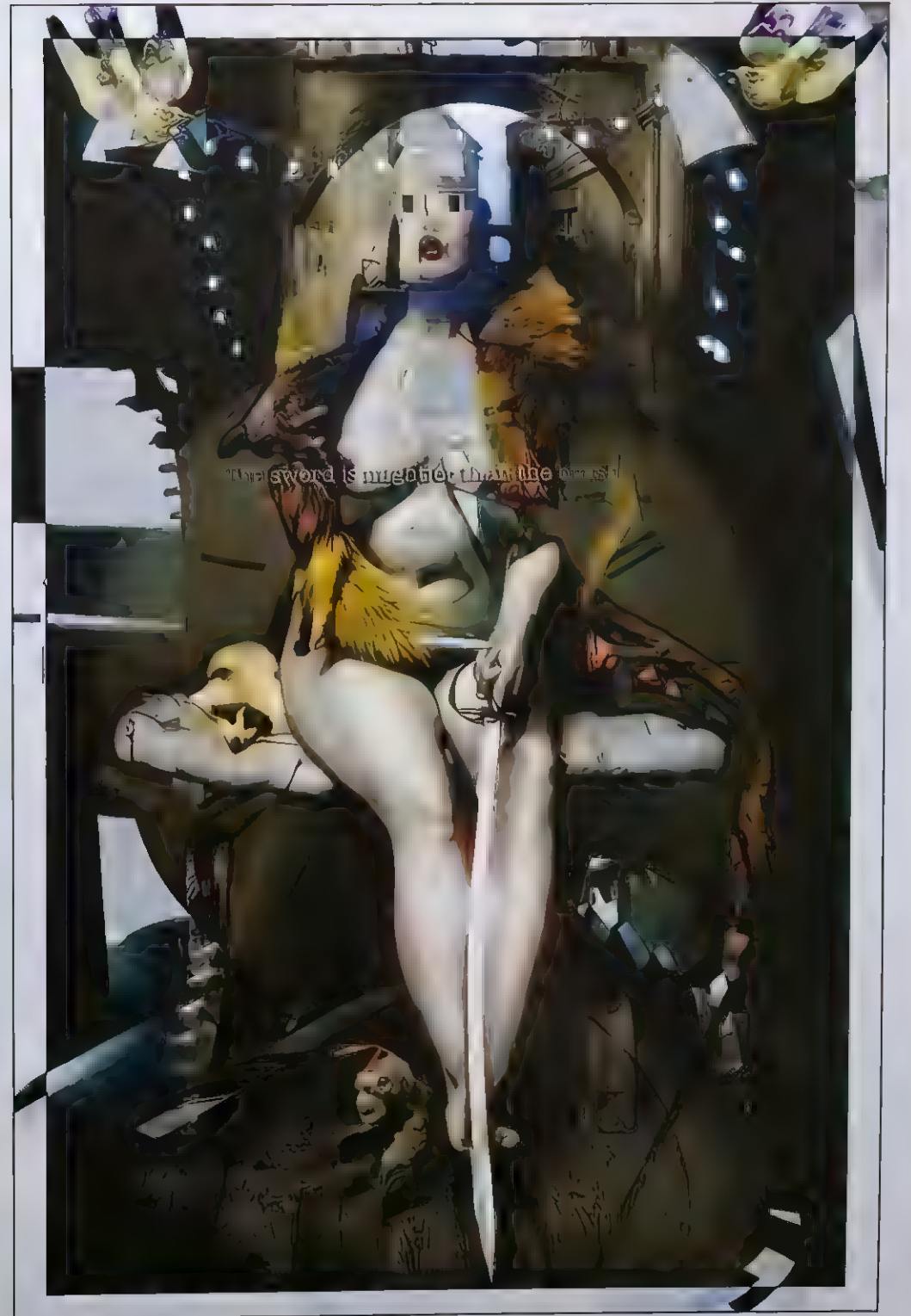
5



6



7





1

artist: Eric Deschamps  
title: Empress and Her Servant  
medium: Digital  
size: 8"x10"

2

artist: Ian Ameling  
title: Stroll  
medium: Digital  
size: 6"x12"

3

artist: Eduardo Gonzalez  
title: Ender of All Kings  
medium: Mixed

4

artist: Aaron McBride  
title: Last Stand  
medium: Pencil/digital  
size: 11"x17"



2



3





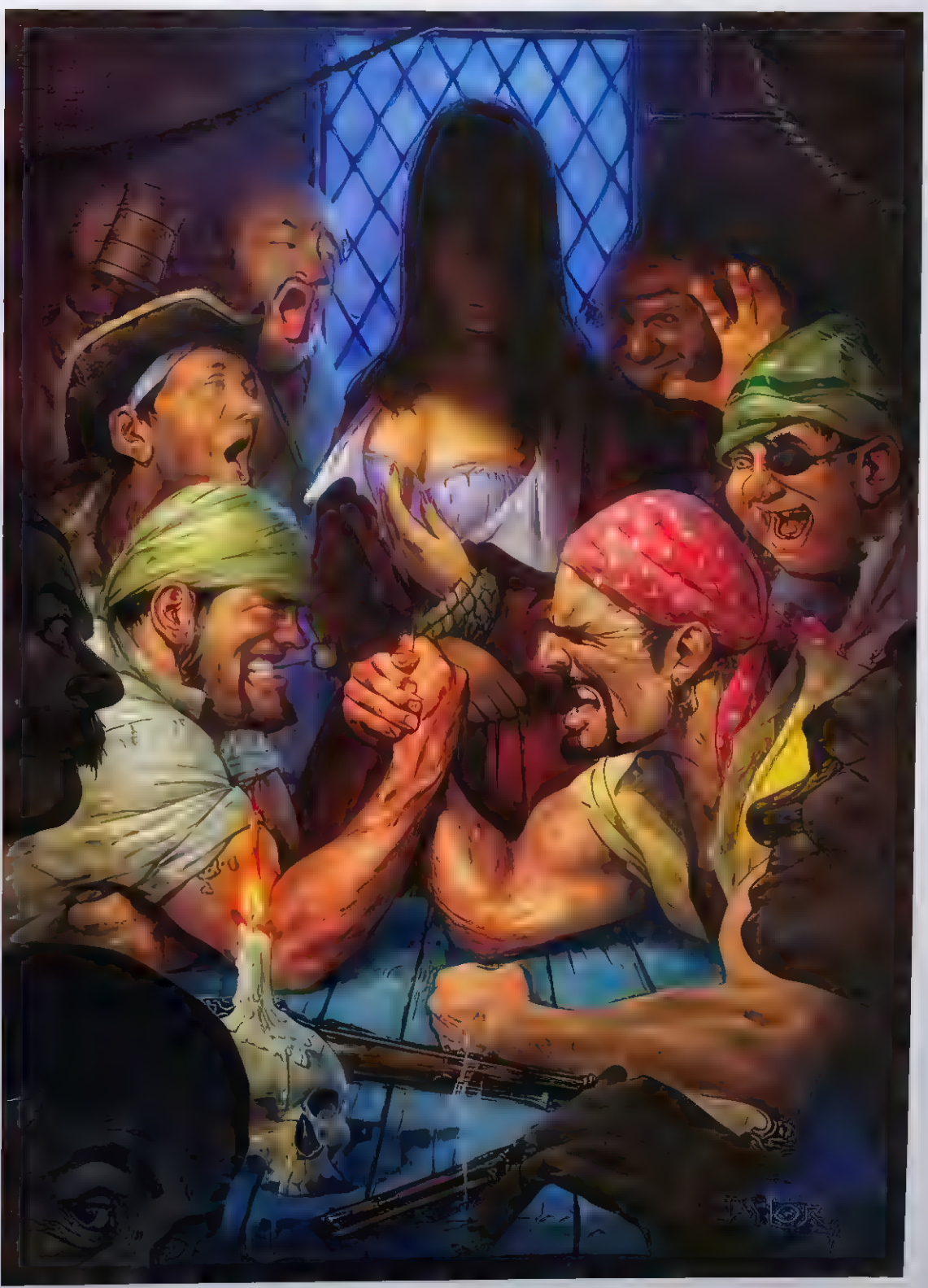




- 1  
*artist:* Thane Gorek  
*title:* The Juggler  
*medium:* Oil on panel  
*size:* 24"x36"
- 2  
*artist:* Eric Bowman  
*title:* From Out of  
     The Ink Well  
*medium:* Oil on board  
*size:* 16"x20"
- 3  
*artist:* Owen Richardson  
*art director:* Amy Parker  
*title:* Ki-Ki-Ri-Kil  
*medium:* Digital  
*size:* 8"x12"
- 4  
*artist:* Hunter Brown  
*title:* Cheshire Cat  
*medium:* Watercolor/gouache  
*size:* 9<sup>3</sup>/<sub>4</sub>"x14"
- 5  
*artist:* Claus Brusen  
*title:* Ladybird Flying to  
     The Land of Make-Believe  
*medium:* Oil  
*size:* 15cm x 20cm
- 6  
*artist:* Matthew Armstrong  
*title:* Ol' King Crusty  
*medium:* Watercolor/gouache  
*size:* 13"x22"
- 7  
*artist:* Néstor Taylor  
*title:* The Competition  
*medium:* Acrylic  
*size:* 15"x22"









# Unpublished

1

*artist:* Donato Giancola  
*client:* Jacqueline LeFrak  
*title:* Lancelot and Guinevere  
*medium:* Oil on paper on panel  
*size:* 18"x21"

2

*artist:* Gia Manh Luc  
*medium:* Digital

3

*artist:* William Stout  
*client:* California Art Club  
*title:* Sensuality's Song  
*medium:* Ink & watercolor on board  
*size:* 7"x10"

4

*artist:* Luis Royo  
*title:* Malefic 2004  
*medium:* Acrylic  
*size:* 12"x16"



2



3









1

artist: Emmanuel Bastid  
title: A Fool's Ark  
medium: Mixed  
size: 10"x8"

2

artist: Keith Thompson  
title: Patron of Poor Minstrels  
medium: Mixed  
size: 6 1/8"x12 5/8"

3

artist: Peter Forystek  
client: www.peterforystek.com  
title: Ascension  
medium: Oil on masonite  
size: 7 1/2"x23"

4

artist: Caniglia  
title: Her Future's Already Begun  
medium: Oil on paper  
size: 11"x17"

5

artist: Nilson  
title: Kranich  
medium: Oil/acrylic  
size: 21"x29"

6

artist: Steve Purcell  
title: Ernie & Suda  
medium: Acrylic  
size: 9"x12"

7

artist: Lothar W. Speer  
designer: The Renaissance Project  
title: Ars Moriendi  
medium: White conté on color board  
size: 20"x30"



2



3







5



6



7





1  
*artist:* David Christiana  
*client:* Thornapple Press  
*title:* His Third Arm  
*medium:* Hand-tinted etching  
*size:* 6"x7"

2  
*artist:* Joe Vaux  
*photographer:* Artworks 4  
*title:* Dusk  
*medium:* Acrylic  
*size:* 11"x18"

3  
*artist:* Fabrice Lavollay  
*title:* Remoros  
*medium:* Mixed  
*size:* 11<sup>3</sup>/<sub>4</sub>"x16<sup>1</sup>/<sub>2</sub>"

4  
*artist:* Brom  
*client:* Abrams Books  
*title:* Angel Bound  
*medium:* Oil









1

artist: José Roosevelt  
title: The Mirror  
medium: Oil on canvas  
size: 23 1/2"x23 1/2"

2

artist: Arthur Adams  
title: Atlantean Queen 2  
medium: Ink on board  
size: 9"x16"

3

artist: John Pierro  
title: Ambilica  
medium: Digital

4

artist: Cody Kenworthy  
title: Son of Dust  
medium: Watercolor/digital  
size: 8 1/2"x11"

5

artist: Jason Alexander  
title: Scream  
medium: Oil  
size: 29"x34"

6

artist: Oleg Zatler  
title: He Arrived By the Sea  
medium: Mixed/digital  
size: 10"x14"

7

artist: Andrew S. Arconti  
title: The Flea Bag  
medium: Digital  
size: 8 1/2"x12 1/2"



1

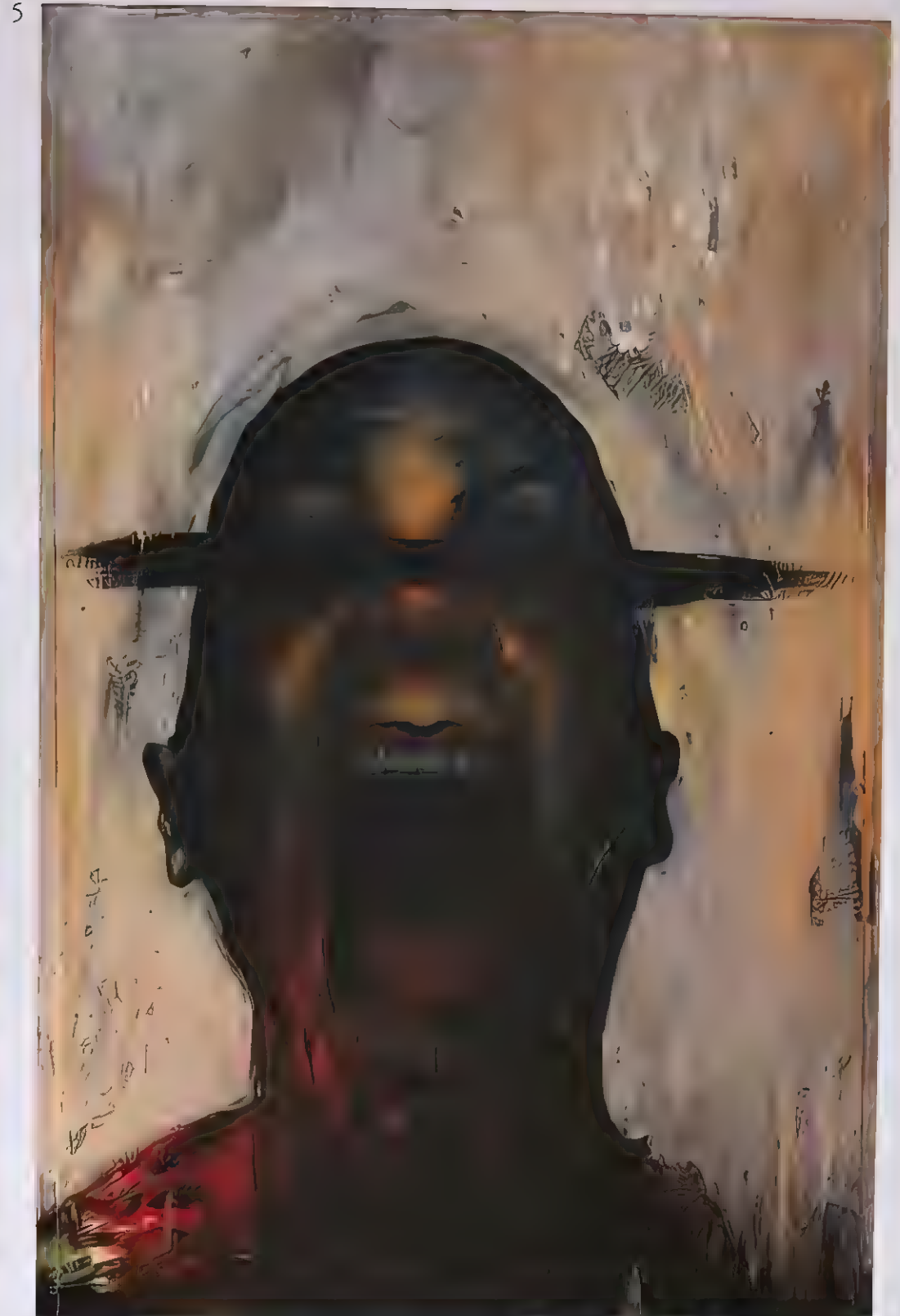


2



3







1

artist: Mark Elliott  
art director: Cheryl Van Ander  
client: Baker Bookhouse  
title: The Snake Room  
medium: Acrylic  
size: 11"x13"



2

artist: Anita Kunz  
title: Twins  
medium: Mixed  
size: 8 1/2"x11"

3

artist: Rick Price  
client: Thomas Lu  
title: Heavenly Matrimony  
medium: Mixed  
size: 14"x21"

4

artist: William Stout  
title: Destiny In the Depths  
medium: Oil on canvas  
size: 36"x48"



3









1

artist: Steven Kenny  
title: Thumbelina  
medium: Oil on linen  
size: 18"x24"

2

artist: David Bowers  
title: Thinking of Adam  
medium: Oil  
size: 24"x22"

3

artist: Eric Fortune  
client: Columbus AIDS Task Force  
title: Self Portrait  
medium: Acrylic  
size: 15 1/2"x11 1/2"

4

artist: David Bowers  
title: Artificial Love  
medium: Oil  
size: 18"x24"



2









U n p u b l i s h e d

1

artist: Sandrine Gestin  
title: Sann' Real  
medium: Oil on canvas  
size: 40"x63"

2

artist: William O'Connor  
title: Fire & Water  
medium: Oil  
size: 24"x36"

3

artist: Terese Nielsen  
client: Nicholas Miller  
title: Julsenor & Atticus  
medium: Mixed  
size: 18"x24"

4

artist: Cyril Van der Haegen  
title: Al Hazred's Cellar or  
How H.P. Lovecraft Got  
Introduced to the Necronomicon  
medium: Oil/digital



2



3









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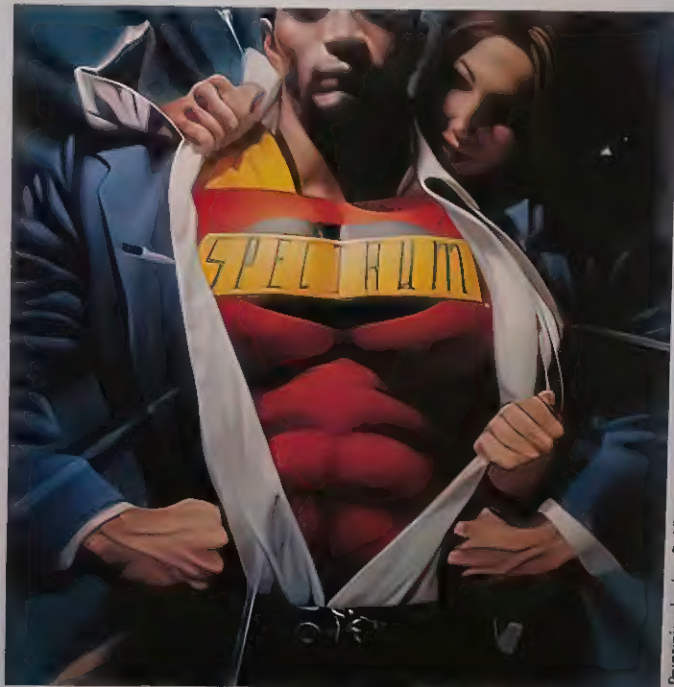
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